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Season of 1894-95.

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First Concert,  
Wednesday Evening, October 24,  
At Eight.

PROGRAMME.

Beethoven - - - - - Overture, "Egmont"

Aria.

Sgambati - - - - - Symphony No. 1  
I. Allegro vivace, non troppo (D major) - - 3-4  
II. Andante mesto (G minor) - - - 6-4  
III. Scherzo: Presto (B-flat major) - - - 3-4  
Trio: Un poco meno (G-flat major) - - - 3-4  
IV. Serenata: Andante (D minor) - - - 2-4  
V. Finale: Allegro con fuoco (D major) - - 4-4

Schumann - - - - - Song, "The Two Grenadiers"

Rubinstein - - - - - Ballet Music, "Daemon"

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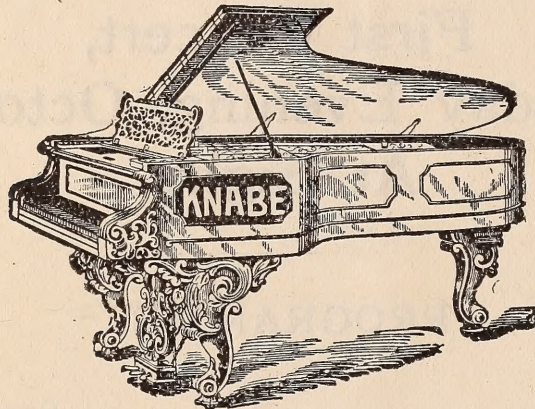




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Beethoven wrote the overture, entr'actes, and incidental music to Goethe's tragedy of *Egmont* in 1809-10; the work was first performed on May 24, 1810.

The overture begins with a slow introduction (*Sostenuto, ma non troppo*, in F minor, 3-2 time). A strong hold on F by the whole orchestra in unison and octaves is followed by the announcement of a stern, tragic motive in the strings, somewhat in the rhythm of a stately saraband; this is responded to by a pathetic, sighing figure, developed in imitation by the oboe, clarinet, bassoon, first violins, and second violins, the harmony growing fuller with the entrance of each successive voice, until the whole orchestra unites once more in unison and octaves on another *fortissimo* F. The whole orchestra then repeats the stern saraband motive, to which the wood-wind again respond with imitations on the sighing figure. Then, over tremulous harmonies in the second violins and violas and plain chords in the bassoons, horns, trumpets, and drums, the first violins, doubled by various wooden wind instruments, outline a new figure, while the 'celli and double-basses keep up the stern saraband rhythm in the bass.

The main body of the overture (*Allegro*, in F minor, 3-4 time) begins with a hurried reiteration of the last figure of the introduction by the first violins and 'celli, and then all the strings precipitate themselves upon the first theme, a descending arpeggio-passage in the 'celli, each phrase of which the first violins end off with a sort of sigh; the second member of this theme soon develops into passage-work, in steadily growing *crescendo*, which

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leads up to a *fortissimo* repetition of the first theme by the full orchestra. The second member is of the nature of passage-work, as before, and ends with a seven times repeated phrase that has something of the character of a first subsidiary. The second theme now enters in A-flat major; it is but a new version of the saraband theme with which the introduction opened, played, as then, by the strings, and responded to each time by a similar phrase in imitation in the wood-wind, although now in another rhythm.

A second subsidiary in B major (wood-wind) leads almost immediately to some more passage-work, ending with a hint at the first subsidiary (in A-flat major), and making way for the entrance of the conclusion-theme in the same key. This theme consists of repetitions by various wooden wind instruments of a figure that recalls both the last figure of the violins in the introduction and the beginning of the first theme; at every eighth measure the whole orchestra interrupts its even flow with two crashing chords.

This first part of the *Allegro* of the overture is followed by a short transitional passage,—one cannot call it working-out,—which leads directly to the third part. This is almost a note-for-note repetition of the first part, up to where the conclusion-theme entered, save that the second theme now comes in D-flat major. Just where the conclusion-theme might be expected come some developments of the saraband-rhythm in the wind instruments, alternating with the first subsidiary in the strings, and some soft, long-sustained harmonies in the wood-wind lead to the coda.

The coda (*Allegro con brio*, in F major, 4-4 time) is what might be called a “dramatic,” in contradistinction to the ordinary “symphonic,” coda; it is built up of entirely new thematic material. It begins *pianissimo* with a short figure in the first violins, repeated over and over again in gradual *crescendo* over a close *tremolo* in the strings and a dominant organ-point in

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the basses, rising in climax up to a new theme, a sort of triumphant trumpet-call, given out and worked up with the utmost energy by the full orchestra. Soon the violas, 'celli, and bassoons come in with a strenuous fugal motive (its strong accents still further strengthened by the horns), against which the violins pit a more brilliant counter-subject; these two figures are briefly worked up together in *fugato* imitation, until a glowing peroration brings the overture to a triumphant close. Especially noteworthy are the little shrill shrieks of the piccolo-flute, over the fanfare of the horns and trumpets, between the grand, crashing closing chords of the rest of the orchestra at the end.

The overture is scored for 2 flutes (the second changing to piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and strings.

It is particularly worthy of note how Beethoven has planned out this grand and wholly serious overture to a great tragic drama — in so far as its form is concerned — quite on the model of the light Italian opera-overture: with a first part on three principal themes, no free fantasia, and a third part which, saving the omission of the third theme, is but a repetition of the first, and leads to a free coda based on wholly new material. Thus, although the work is on a tragic subject and its thematic material is of the grandest and most nobly heroic, its form is practically that of Rossini's overture to *Semiramide* or Auber's to *Fra Diavolo*.

GIOVANNI SGAMBATI was born in Rome (Italy) on May 28, 1843. His father was a lawyer, his mother a daughter of Joseph Gott, the London sculptor, who lived and practised his art for many years in Rome. The boy was meant by his parents to follow his father's profession; but he soon showed such a taste and aptitude for music that, unlike many noteworthy

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musicians whose parents originally intended them for other professions, he was allowed to follow his native bent, and begin his musical education at an early age. It is likely enough, however, that his father's death in 1849, when he himself was only six years old, may have had something to do with no obstacles being placed in the way of his devoting himself to a musical career. After the elder Sgambati's death the mother took the young Giovanni and another child to Trevi, in Umbria, where the boy studied the pianoforte and harmony under Natalucci, a former pupil of Nicola Antonio Zingarelli at the Collegio Reale di Musica di San Sebastiano in Naples. The boy not only made rapid progress under his teacher, but also had a remarkably fine contralto voice, and was noted from the time of his arrival at Trevi for his solo-singing in church; he also passed through a period of child-wonderhood, playing the pianoforte with much applause in public, conducting small orchestras, and writing some pieces of sacred music for voices. In 1860 he went to establish himself in Rome, being then twenty-seven years old. Here his reputation as a pianist grew rapidly, and he was especially noted for the classical character of his programs and his penchant for Beethoven, Schumann, and Chopin. Indeed, he was one of the most actively energetic of Italian musicians in introducing the great German masters to the Roman public. Still, his ever vigilant self-criticism soon made him dissatisfied with his own proficiency as a pianist, and he determined to go to Germany to continue his studies there. But a lucky circumstance made his projected trip to Germany useless. Franz Liszt, disgusted with the slight encouragement his efforts to produce the great dramatic works of Schumann, Wagner, and Berlioz had met with in Weimar, threw up his post there after the failure of Peter Cornelius's

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*Barbier von Bagdad* (in its first, unrevised form), and soon after came to settle in Rome. Sgambati thus found that, instead of having to go to the mountain, the mountain had come to him. He stayed on in Rome, studying hard under Liszt's supervision and direction, and becoming the first of Italian pianists. Liszt always had the greatest esteem for him. His compositions also began to win him an enviable reputation with the more advanced Roman musical *conoscenti*; as prominent among them may be mentioned a string quartet, two quintets for pianoforte and strings (in F minor and G minor), an octet, and an overture to Cassa's drama *Cola di Rienzi*. In 1869 he and Liszt made a pleasure trip together to Germany; and it was on this excursion that he first heard a performance of a Wagner opera in Munich. He returned to Rome before the year was out, and founded a free pianoforte class at the Accademia di Sta. Cecilia. Some time before this he had attracted the notice of the Prussian ambassador to Rome, Herr von Keudell, a noted music-lover, and he conducted the orchestral concerts given from time to time at the Prussian embassy; here some of his most important compositions first saw the light. It was here also that Richard Wagner first heard some works of his in 1877, the result being a warm recommendation from the great master to the firm of Schott, in Mainz, to publish Sgambati's two quintets and some other pieces. This unlooked for recognition fired him on to further efforts. He wrote a festival overture, a concerto for pianoforte and orchestra, in G minor, a second string quartet, and his first symphony in D. This last was produced at a concert in the Quirinal Palace on March 28, 1881, in presence of the king and queen of Italy, and a large assemblage of distinguished personages. Its success was immense, and Sgambati was rewarded by the order of the Crown of Italy. In 1882 he made his first professional tour to England, playing his pianoforte concerto at the Philharmonic Concerts on May 11,

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and conducting the symphony at the Crystal Palace on June 10. The symphony made an especially fine impression. In 1886, on Liszt's death, he was elected to succeed him as member of the Institut de France, in Paris. In 1887 he played his F minor quintet and conducted his second symphony in E-flat minor at the Tonkünstlerversammlung in Cologne. Sgambati has long been recognized as standing in the first rank of Italian composers for the concert-room. For the stage he has, as yet, written nothing, — something almost unprecedented in Italy, where the opera was for several generations of composers almost the only field cultivated with enthusiasm. If a parallel may be drawn, Sgambati's reputation and position as a composer in Italy is very like that of Camille Saint-Saëns in France: that of a very learned and thoroughly equipped musician of rather Teutonic tendencies, writing in an elaborate, highly finished and, for an Italian, rather severe style, but a man of distinguished talent rather than genius, whose ideas lack something of perfect spontaneity, and who is not without his dry moments. His larger works, in general, show the influence of Liszt and Berlioz rather than of Wagner, although the influence of Schumann, and even of the old Italian *a cappella* contrapuntal writers of the sixteenth century, is not unapparent at times.

SYMPHONY NO. 1, IN D MAJOR, OP. 16 . . . . GIOVANNI SGAMBATI.

This symphony was first given "at the Court of the Quirinal" in Rome on March 28, 1881.

The first movement, *Allegro vivace, non troppo*, in D major (3-4 time), although somewhat irregular in form and unconventional in plan, is not, however, foreign to the spirit of symphonic development. Instead of the conventional *allegro* first theme, followed by a *cantabile* second theme in another key, and this by a conclusion-theme, to round off the first part of



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the movement, we have here a little sighing chromatic figure, given out by the clarinets and violas in octaves, against a twittering accompaniment in the violins and an occasional upward flicker in the flutes and oboes, followed by a more lively running passage, first in the flutes and then in the oboes, which might be called a first subsidiary. Then come some developments in *crescendo* for the full orchestra, leading to a call from the horns, answered by the lower strings and kettle-drums, which sounds as if it were to announce the entrance of the second theme. The persistency of the tonic in the arpeggio figure that follows in the 'celli seems, however, to preclude the idea of a second theme's coming just yet; for the tonic is the only key in which a second theme should not appear. The riddle is soon solved: the wood-wind and horn sing a flowing melody in a rather waltz-like rhythm, which is soon recognized as being the full melodic development of the little sighing figure with which the movement began; this is really the principal theme of the movement, of which the initial chromatic figure of the clarinets and violas was but the undeveloped germ. This is now developed at some length, the melody lying for the most part in the wind instruments. It leads to a chattering little theme in C-sharp minor, given out by the wood-wind and busily worked up by it and the strings, ending with some *pianissimo* chords in C-sharp major. Here ends what is really the first part of the movement.

A rising *crescendo* climax (beginning over an organ-point on C-sharp in the 'celli, and a simultaneous sustained roll of the kettle-drums on D) of a somewhat Verdi-ish, operatic character leads to the working-out, which is exceedingly short and unelaborate. The third part of the movement soon begins, but in the key of E major instead of in the tonic D major, the little sighing figure (originally C-natural, B, B-flat) being now extended from semi-tones to whole tones (D-sharp, C-sharp, B), and given out by the oboe, clarinet, and violas; at the second repetition, however, the tonality sinks to D minor, and the tonic is thus reached. This third part bears quite regular relations to the first, save that some new rhythmic developments of the flickering figure of the flutes and oboes at the beginning of the movement precede the entrance of the principal theme. There is a short coda, and the movement ends in hushed *pianissimo*.

The second movement, *Andante mesto* in G minor (6-4 time), begins with a restless, heaving motion in the basses, which is kept up throughout a great part of the movement. Over this bass the wood-wind give out a mournful melody, which soon makes way for a broader *cantabile* theme, given out by the first violins in octaves, and developed with fuller and fuller orchestration. A fanciful little interlude leads to a choral melody, played

in soft harmonies by the wood-wind and horns, and accompanied with flowing arpeggj in the flute and harp. The somewhat ascetic harmony, reminding one of the chord-progressions common in the old contrapuntal treatment of the Gregorian chaunt, stamps this choral as distinctively Italian. It is gradually worked up with the full splendor of the orchestra. Then the violins take up their broad *cantilena* once more over the heaving bass, and a brief reminiscence of the little mournful tune of the wood-wind at the beginning of the movement brings the whole to a close.

The third movement, Scherzo: *Presto* in B-flat major (3-4 time), might be called a double scherzo. The form of a scherzo with two trios is familiar enough; but here we have only one trio, but two scherzos. The form is as follows: a scherzo in two regular sections, in B-flat major, the first section being eleven measures long, and the second thirty-nine measures; this is followed by fifty-two measures in the same key, on another theme, developed quite after the scherzo model, although the divisions are not indicated by double bars in the score, and there are no repeats; then the first scherzo is repeated once more. Were it not that the second of these two scherzi is in the tonic B-flat, like the first, and is not of that more *cantabile* character which one expects in a trio, this whole part of the movement might very well stand as a Scherzo and Trio in itself. But now comes the real Trio: it begins, *per saltum*, and without modulation, in the key of G-flat major; the tempo is "*Un poco meno.*" The wood-wind and horns give out a graceful theme entirely of the "trio" character, the sustained chords that close each phrase of which are enlivened by a light, breezy fluttering in the strings; this theme is developed briefly, if with much splendor of orchestration, and constitutes the whole Trio. The first of the two Scherzi is then repeated, but in a shape that is somewhat condensed in some places, and extended in others; the second Scherzo (or second part of the Scherzo, if you will) does not reappear.

The fourth movement, Serenata: *Andante* in D minor (2-4 time), is in one of those old, quasi-Gregorian modalities that hover on the dividing line between two keys, between A minor and D minor. It is in the song form, with *ritornello* and first and second *cantabile* themes, the accompaniment in the second violins, violas, and basses having something of the guitar, or mandolin, character throughout.

The Finale, *Allegro con fuoco* in D major (4-4 time), begins strongly and brilliantly with a theme, the syncopated rhythm of which is very curious. Not less ingenious are some counter-rhythms that appear in the first trombone and trumpets when this theme returns, later on. The movement is in the rondo form, on several themes, interrupted at one point by a charming little *andante* episode of five measures for the strings. The working-out is brilliant and quite elaborate. The symphony is scored for full modern orchestra, with trombones and tuba, and two harps, but without any unusual instruments.



## ENTR'ACTE.

HANS VON BULOW AND VERDI.

(By *Martin Roeder*. Translated from the author's MS.)

Verdi's gleaming star seemed near extinction, about the beginning of the seventies. At least, so said the young Milanese musical Hotspurs, To be sure, his last two operas, *La Forza del Destino* and *Don Carlos*, first produced abroad and afterwards more or less adversely criticised in Italy, had been followed by a third, which brought Verdi's genius fully to light again; still the popularity of *Aida* was not really much believed in in Italy. Verdi had written his, now unquestioned, masterpiece for the then Khedive, Ismaïl Pasha, for the opening of the Suez Canal and the accompanying festivities, and had won an enormous success with it in Cairo. But the Milanese musical youth — *i progressisti* — agreed, all the same, that the Busseto master was completely written out, and that it was at last high time for "another and a worthier" to come and mount the musical throne of Italy. The first waves of Wagnerian enthusiasm were beginning to swell; a threatening storm — threatening to the fragile edifice of modern Italian music — was blowing from across the Alps, and premonitory revolutionary symptoms were diagnostically observable. A mutinous, hot-blooded element, made up mostly of Conservatory pupils in their "storm and stress period," with the advantage of a solid musical education, summoned up all its subtlety to prove to the astonished older generation that it had been hitherto the victim of a degenerate musical Baal-worship, and that all music from Rossini down to his last follower, Verdi, had nothing in common with the true, uncounterfeited art of tones; that the

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true Evangel was now, for the first time, preached with the timid attempts at introducing Wagner's operas, and that every one's eyes were to be opened! At the same time they hammered away like mad at their pianofortes, to exhibit the overture and march from *Tannhäuser* and the introduction, bridal procession, and intermezzo from *Lohengrin* as musical illustrations of their theories.

Bach, Beethoven, and Schumann, who had hitherto been known only by name in Italy, especially as regards their larger works, then formed the firm classical foundation of the Milanese musical youth, thanks to an enlightened body of teachers; and they thought that, armed with this weapon, they might fearlessly give battle to the bear-baiting Philistines. The older generation shrugged their shoulders and smiled compassionately at this young phalanx: "*They* would draw in their horns quickly enough at their first fiasco!" But the righteous indignation of the old gentlemen was poured out upon the little band of teachers at the Conservatory in Milan, who were really in earnest with their art and tried to awaken the same wholesome ideas in their talented pupils. Mazzucato, Bazzini (who is still director), Andreoli, Catalani (the highly gifted composer, who died too young), were all decried as heretics to the national art, loud accusations were openly raised against them, and their sins were held up before them every evening, as soon as they showed their faces at the *Club patriotico*, the assembling place of Lombard artists of every sort. The newspapers, too, would come out, with abusive language every now and then, in spicy articles on the heretics; but all to no avail. The enlivening breeze blew quite too sharply across the Alps; and if you now observed the long-haired Conservatory folk in the streets, you could see

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that the times were mightily changed, and that, instead of pianoforte-scores of the "ever-young" *Sonnambula*, *Norma*, *Lucia*, *Lucrezia*, *Trovatore*, and *Traviata*, they now carried fat volumes of Bach's B minor Mass, *Don Giovanni*, *The Seasons*, *Freischütz*, Schubert's and Schumann's symphonies, *Lohengrin*, and *Tannhäuser* under their arms. Even Mendelssohn and Spohr were an "*überwundener Standpunkt*" in their eyes.

On the ground floor of the huge palatial building, on the first story of which was the already-mentioned artists' club "*patriotico*," was the Café Cova, which, with its splendid, richly gilt mirrors, was the fashionable assembling place of all who could lay any claim to artistic or social position in Milan. A suite of rooms led to a small, very cosy corner smoking-room, along the right side of which Andreoli, Arrigo Boito, Simonetta, Domincetti, Nosedà, Carletto, and my humble self sat on sofas comfortably upholstered in brown leather, one evening in the early part of April, 1874, smoking and rattling our coffee-cups; and it was my especial delight, as a quiet observer, to look on and listen to the excited and heated conversation of my friends. The first two are very well known musicians; the last two were at that time exceedingly influential dilettanti, who imagined they had contributed much to the elevation of musical taste in Milan. Of course they all belonged to the ultra-progressive party. Now and then would come a dramatic pause, a fresh cigarette would be lighted, and the smoke puffed out in long streams; then the discussion of the most burning questions of the day would begin anew, with violent gesticulation and here and there a smart slap with the open hand upon the marble-topped table. The most sarcastic remarks were especially made upon the forthcoming first performance in St. Mark's Church, on the Naviglio, of Verdi's Requiem



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Mass, which Verdi had written in honor of the memory of the famous Italian poet, Alessandro Manzoni. Andreoli sprang up suddenly with: "Verdi write church music! a mass! Ha, ha!" (and he laughed out wildly). "Madness! sheer madness! Where on earth can the man, who always writes in galop or waltz-tempo, have suddenly got his sacred inspiration from, his pure church style? Bah! it's preposterous! crazy!" All shook their heads in approval. "This hocus-pocus fellow," chimed in Carletto in his high, squeaking voice, "can do or leave just what he pleases, in this blessed country — *la benedetta Italia!* If he should to-day take an ear-tickling motive out of *La belle Hélène* or *Giroflée-Girofla*, and put *Lacrymosa* or *Agnus Dei* under it, it would pass muster as a Requiem as well as another." — "Zitto, zitto! not so hot, my fresh young friend," replied maestro Dominicetti, who had come in meanwhile, letting his hand fall sharply upon the marble slab, to silence the first speaker. He was an old composer, a pupil at the Milan Conservatory, who had raised great hopes in his youth. Then he had suddenly thrown music aside, and gone as an inspector of mines to an unknown desert in South America. Then he had come back, after a long absence, as a man of property — and taken up composing again; although no especial results were to be recorded.

"Verdi is the devil of a fellow," he went on, "you know well enough that my sympathy with his general artistic tendencies is none of the strongest . . . but what is true stays true . . . and this much is certain: you can never really tell beforehand with Verdi *what* may happen! Look at *Aïda*, for instance!"

"Oh, *Aïda!* *Aïda!* what does that amount to?" stormed Simonetta; "nothing but a lot of stuff stolen together from all quarters — from



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“*Buona sera, signor barone,*” sounds suddenly from all mouths, as a slim little man, with sharp, restless, piercing eyes, his pincenez on his nose, steps in and fixes his gaze upon us, one by one. While the new-comer was taking me aside and putting various questions to me in German, the infernal noise had started up afresh over there, and the disputing parties almost had each other by the hair, regardless of the arrival of the little slim man. It was Hans von Bülow—known in Milan simply as “*signor barone.*” After one of the many nervous and hysterical attacks he had in the course of his life, he had determined to pass a winter in the South, and play some classical music, by way of a change, to the hot-blooded, “unmusical” Italians. He first went to Florence. There he was received in the home of the hospitable and art-loving Frau von Lützow, and had opportunity enough to show the higher Florentine society “*how the thing really ought to be done*” in the performance of chamber music. Jette Sbolci, Magrini, and Mabellini, three of the most noteworthy musicians in Florence, gave him their aid. His fame as one of the first living musicians spread in sunny Italy with the rapidity of the wind; and he was called forthwith to Milan, to conduct some of the orchestral concerts of the newly founded Società del Quartetto. This was the first society for chamber and orchestral music ever founded on a sound basis in Italy. There, too, did the scales fall from Italian music-lovers’ eyes, and they saw how classical chamber and orchestral music ought to be treated; for never before had they heard Mozart’s and Beethoven’s symphonies performed in so truly pure and uncounterfeited a style.

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in spite of the distorted grimaces and acrobatic tricks of some of their "famous" (*illustrissimi*) conductors. There reigned also great doubt concerning the various forms of music. Shallow romanzas of the hand-organ sort, and what other languishing stuff might befit the same instrument, passed for *musica da camera* (chamber music), and every trivial overture, to no matter what Italian opera, was called a *sinfonia*. As they had heard, now and then, of a *full-fledged* Haydn or Mozart symphony, they accordingly made the distinction of calling it: *Sinfonia classica in quattro tempi* (classical symphony in four movements). Bülow was held in high honor as a musician by the Italian enthusiasts; but his cynicism and his pitiless, searching judgments on musicians and musical conditions in Italy were feared with considerable reason. His sarcasm was biting. Bülow knew all musical literature of importance, and played everything, yes, everything, by heart. His nickname was: *La biblioteca ambulante* (the walking library).

When Bülow, who used to sip his Mocha every evening at the Café Cova, had looked on at the haranguing and gesticulating of the group of heated Italians, and a fine ironical smile was playing round the corners of his mouth, he leaned back among the cushions, slapped me confidentially upon the shoulder, and began:

"Well, friend Martino! You here among the banditti, too?" and his quick glance took in the others once more. "One must be careful here, or he may be knocked down, will-'e-nill-'e. Let us hope they don't carry stilettos concealed anywhere about their persons, and are not after my life with them," he added, with a laugh.

"But master, dear master," I replied, "to-day is not the Ides of March, the Day of Julius Cæsar's death; and your dark '*Tu quoque*' most surely does not fit me."

"Na! na!" said he surlily in German, while trying in vain to put the matches that had fallen upon the table back into their receptacle, "I don't

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more than half trust the outlandish crew yet. *Faiseurs* who, as art-enthusiasts, want to play good music, but from whose ragged elbows all the *inis, ettis, onis* peep out with their dreadful compositions!"

"Apropos," he went on after a few moments, "do they still play the un-comprehended martyr at their Società del Quartetto?" And he examined the head-waiter from top to toe, as he stood wrapped in thought on the threshold, bearing on his shoulders the faithful likeness of the head of Napoleon — for which resemblance to the Red Prince he went by the nickname of *Plon-Plon*.

"What on earth do you mean, master?" I asked. "You know yourself that our hard pioneer service can only be carried through at a goose-step; still we can already point to some very fine results in the introduction of fragments from Wagner's operas!"

"Bah!" laughed Bülow ironically. "You show your twenty years plainly enough. Don't deceive yourself, you enviable Song-mimic and Papal Court Conductor. Ha! ha! ha! You know by your performance of the *Meister-singer* prelude and the introduction to *Tristan* — I admit that it was a colossally daring undertaking — what a fiasco you made at the concert. *We* can't fashion the times; they fashion themselves, after long pushing and shoving! The Italians will not be ripe for such grand musical deeds for a good while to come yet. They lack the thorough artistic training for it! *Capito?* Only don't hurry on too fast, my dear friend! All your elbow-tricks are of no use to you here, in this land where the lemons bloom! The comprehension of such lofty creations in art as the classicists and romanticists have given us will come to the Italians either *never*, or *very late*!"

"Don't be so severe, now!" retorted I; "there are at least enthusiasts . . ."

Oh pooh!" cried Bülow petulantly; "what do music-enthusiasts amount to! At the bottom of their hearts they still think Rossini, Bellini, and Donizetti the 'masters of masters,' and that *Lucrezia Borgia* or the *Puritani*

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are jewels in the crown of Creation. The musical literature of the Italians stops short at *William Tell*. None of them *can* get beyond that!"

"Well, it isn't quite so bad as that," I put in; "after all, we can't ask for the impossible . . ."

"It isn't so bad as that?" Bülow replied slowly; "Pedrotti in Turin, the dear good old Pedrotti, had a dose of it with his performance of Schumann's *Manfred* overture, not long ago! They just laughed at him and hissed. They wanted to know if that was an overture, any way? I suppose Schumann ought to have gone to school to Rossini!" — "Pearls before swine?" added Bülow in an undertone.

Suddenly he brightened up and looked over to where Carletto was sitting.

"Who on earth is that barber's apprentice over there, with a sample-list of sweet-smelling pomades and anointing oils on his curly pow?"

"That's a newly-discovered genius," I replied, "a young sculptor, Carlo Prati — once a clarinet player — who afterwards skipped from one saddle to another, and now presents himself to the world as Praxiteles redivivus!"

"How so? what are you talking about?" asked Bülow, pushing his eyeglass back upon his nose and looking sharply at the gesticulating Carletto.

"That's easily told, honored master," I continued, lighting a fresh cigar and ordering Napoleonides to bring a *ghiacciata* (iced drink) for Bülow and myself, and examining the group over yonder, who were still discussing some unimportant occurrence at high pressure of excitement, without noticing Bülow and me.

"I still remember the day quite distinctly. We were to give Mendelssohn's *St. Paul* at our Società Corale (the first performance given anywhere in Italy up to 1873). In the 'Conservatory prison,' — you know: that dark, cold, inhospitable hall, formerly the Dominican refectory, until, in 1867, the Italian government changed the monastery into a conservatory. Well, as I was saying, it was an icy winter morning, and the snow lay a

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foot deep in the streets. After I had passed through a lot of cross passages, to get to the director's '*ufficio*,' I was in the fourth court-yard and saw, to my great astonishment, a superb life-size figure of snow, a counterfeit presentment, perfect in every detail, of the director, Alberto Mazzuccato; the artist (Carletto over there) was still standing before it, modelling away at it, here and there, and putting in little bits of charcoal for eyes, nose, and mouth. He saw neither me, coming from his right, nor Mazzuccato himself, coming from his left. The director didn't see me either, and stood stock still in front of the statue with an astonished look on his face.

" '*Per bacco*,' the genial director cried out of a sudden, '*per bacco*! Carletto! And so you're wasting your time here . . . rasping scales on the clarinet, fit to drive a man deaf and blind . . . bringing in exercises to the harmony classes, that seem to have sprung up in unimagined parts of the universe . . . and haven't gone long ago to study with a sculptor? Just look, friend Roeder,' slapping me good-humoredly on the shoulder with his fleshy palm, 'am I right or not? *Caspita!* I'll go right off and speak to the president about it!' The snow monument stood there for three days, in the enduring cold, and was admired by every one. Carletto was the hero of the day, and was soon after sent to study with the famous sculptor, Monteverde; and he promises him a brilliant career!"

"So, so!" said Bülow thoughtfully; and the call came from the group over there, which had at last grown silent: "Excuse us, Baron, for not listening to you; but we've had a highly interesting discussion . . . so, once more, Baron, good evening! How are you?"

"Very well, thanks; the same with you, I hope! What's the news?"

"News!" bellowed Andreoli, with a laugh like a horse's neigh, "news? Why, don't you know that the 'master of all masters,' Giuseppe Verdi, is going to have his Manzoni-*Requiem* brought out in a few days at St. Mark's, in spite of all impediments? To-morrow is the public rehearsal. The first Italian instrumentalists, Sivori, Cavallini, Braga, Rampazzini,

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and Bottesini have volunteered to play in the orchestra, and all the famous opera singers who happen to be disengaged just now are to sing likewise as volunteers in the chorus." After a little while he added, emphasizing every word slowly and carefully: "Your judgment is very anxiously looked for, master" (looking, the while, slyly at Bülow).

Bülow's face grew darker. He bit his thin lips, passed his hand nervously over his moustache, and put his pincenez straight.

"Please leave me out of the game," he remarked curtly, "I don't want to expose myself to any more unpleasantnesses during my visit, and wish to keep up my artistic incognito! You know that I say neither a good *Yes* nor a sharp *No*. And why should I tear the veil from the eyes of the Italians on this occasion, *in dulci jubilo*, and disturb their illusions?"

"But you must at least hear the work; perhaps at the public rehearsal. I'll get you a ticket without anybody's knowing in the least that you've been there," said Arrigo Boito.

"Ha, ha, ha!" burst out Carletto, the anti-Verdiite, with a grinning laugh; "that'll be fine church music. I'm really curious about it already! The Robbers' Chorus from *Masnadieri* will do duty for the *Kyrie*, the Bolero from the *Sicilian Vespers* for the *Agnus Dei*, and the notorious dance-chorus, '*Alle trè, alle trè*,' from the *Masked Ball* for the *Dies irae*! Ha, ha, ha! Ha, ha, ha!"

"Be still, you idiot! Hear first, and judge afterwards," called out Dominicetti in stern reprobation from across the table. "I still believe in the great, very great, sensationally great success of the *Requiem*."

"Believe away, then, and be blessed in your belief," said Bülow sarcastically, while "Napoleonides" helped him on with his overcoat and he took hat and stick and nodded kindly to every one. The head-waiter's great black eyes followed the remarkable little man to the door. The artists' room in the Café Cova soon emptied itself. Only Dominicetti's lisping voice was heard outside, quarrelling with Carletto on their way up the street.

"*Pazienza, pazienza e silenzio!*" came from Dominicetti's lips; "when you have made as much money with your statues as Verdi has with his operas . . ."

"We're not talking of business," Carletto, indignantly interposed, "what we want is an art! Do you understand me, Dominicetti? A genuine, true, living art on sound principles." And his voice died away, as they turned the corner in the darkness and disappeared down the Via Orso.

ANTON GREGOR RUBINSTEIN was born at Wechwotynez, in Russian Bessarabia, on November 30, 1830, and is still living in St. Petersburg. He comes of Jewish stock; he got his first musical instruction from his mother, who is a good musician, and at the age of seven began to take pianoforte lessons of Villoing; he had no other teachers on the pianoforte.

He studied theory (harmony, counterpoint, and composition), however, under Siegfried Wilhelm Dehn in Berlin.

Rubinstein has taken a foremost rank, both as pianist and composer, and may be said to stand somewhat alone in both capacities. As a pianist, his enormous technique and physical strength, the rich beauty of his tone, his intellectuality, and all-subduing passionate force, place him, in a sense, apart from other great players. The late Otto Dresel once said that, of all the great pianists he had ever heard, only three were, in his opinion, especially remarkable for the beauty of the tone they drew from the instrument: Thalberg, Gottschalk, and Rubinstein. Rubinstein is an unequal player, much dependent on the mood of the moment; but, when at its best, no playing ever done in the world has been more instinct with the fire of genius.

As a composer, Rubinstein stands as much by himself among modern German masters—for, although a Russian by birth, he is not wholly a Slav by race, and both his musical education and artistic tendencies are more German than Russian\*—as Gounod did among the French: his inspiration is perfectly individual, and his musical expression is no less so; he can hardly properly be said to belong to any school. His melodic inventiveness showed itself at first to be conspicuously great; his themes had charm, individuality, and force; they arrested the attention at once, and were easily retained in the memory; more than this, their hold on the emotions and the sense for musical beauty was lasting. As he grew older, however, his inspiration seemed to cool down somewhat, he often fell into the trivial and commonplace, and at last into the bald and dry; the pervasive charm of his earlier compositions was lost. But, at all times, his force and depth of feeling and fine melodic inventiveness were far in excess of his mastery over musical form and his power of thematic development.

\*Rubinstein himself is reported to have said, "The Wagnerians call me a classicist, and the classicists a Wagnerian; the Jews call me a Christian, and the Christians a Jew; the Germans call me a Russian, and the Russians a German; what am I?"

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Whether he was a rather restive pupil, when under Dehn in Berlin (1844-46), and did not study as hard as he probably meant to when he began, or not, were hard to determine ; certainly the teaching he had was of the best. Very likely mastery over form and development was something that did not lie in his nature, and no drilling nor study could have given it to him. Like Weber, he is a composer in whom native genius and inspiration have ever been in excess over technical skill and the faculty of unimpeachable workmanship. With those to whom genius unalloyed and unadorned is all in all, Rubinstein will always stand very high as a composer ; to those, on the other hand, who believe with Heinrich Heine that "*der Stoff gewinnt erst seinen Werth durch künstlerische Gestaltung* (the material gains its worth only through artistic fashioning)" he will ever hold less exalted rank in the hierarchy of great men.

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Rubinstein's opera, *Der Dämon*, was first given in the original Russian at the Marie Theatre in St. Petersburg on January 25, 1875. The text is by Viskovatoff, after Lermontoff's poem of the same title. The opera was given in German at Hamburg in 1880, and in Italian at Covent Garden in London on June 21, 1881. The two movements from the ballet, given at this concert, were selected and arranged for concert performance by the composer. They are as follows :—

I. First dance (men alone, afterwards one girl), *Allegro non troppo* in B-flat major (2-4 time). After a short *pizzicato* introduction in the strings, the dance begins : a curious little figure in the violins and violas in unison, interspersed with repeated F's in the horn, afterwards in the clarinet and bassoon, is the principal theme of this movement. It is worked out at considerable length, until the movement changes to *Meno mosso* in G minor, when the girl appears on the stage. Here we come to the rather plaintive second theme, given out by the 'celli, the augmented intervals of which give it something of an Oriental character. The working-out of these two themes, which is quite extended, constitutes the whole of the movement.

II. Second dance (a girl alone), *Allegretto* in F major (3-4 time). The principal theme of this movement is given out by the violas, and remains with them for almost the whole of the first part of the movement. It is in a curiously syncopated rhythm, and might easily be taken by the ear to be in 6-8, instead of in 3-4, time. Later on it passes into the first violins, against a *cantabile* accompanying phrase in the bassoon, which leads to a second theme in the wood-wind and horns, while the first violins keep up the oddly syncopated rhythm of the first. Then the violas take up the first theme again, and a short *animato* passage brings the whole to a close. The orchestration in both these selections is, for the most part, exceedingly moderate.

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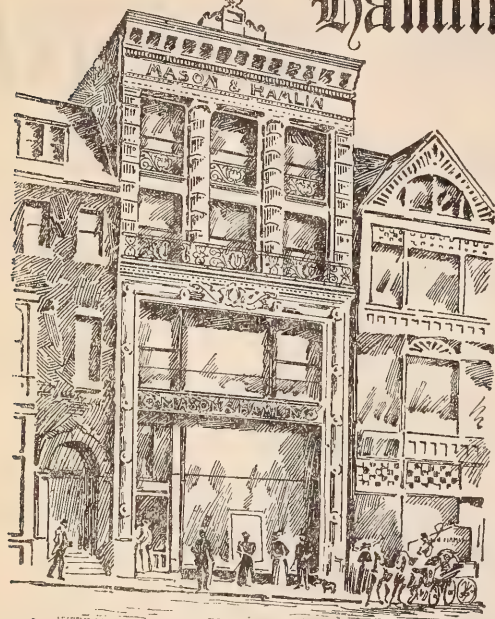
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Wagner - - - - - Overture, "Tannhaeuser"

Lenepreu - - - - - Aria, "La jeune captive"

Schumann - - - - - Symphony in C major

- |                                       |   |   |   |   |     |
|---------------------------------------|---|---|---|---|-----|
| I. Sostenuto assai (C major)          | - | - | - | - | 6-4 |
| Allegro, ma non troppo (C major)      | - | - | - | - | 3-4 |
| II. Scherzo: Allegro vivace (C major) | - | - | - | - | 2-4 |
| Trio I.: (G major)                    | - | - | - | - | 2-4 |
| Trio II.: (C major)                   | - | - | - | - | 2-4 |
| III. Adagio espressivo (C minor)      | - | - | - | - | 2-4 |
| IV. Allegro molto vivace (C major)    | - | - | - | - | 2-2 |

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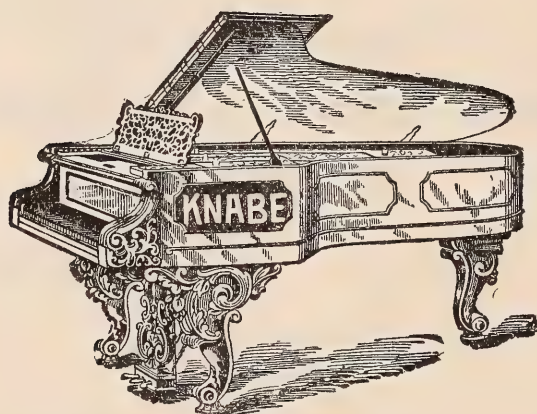
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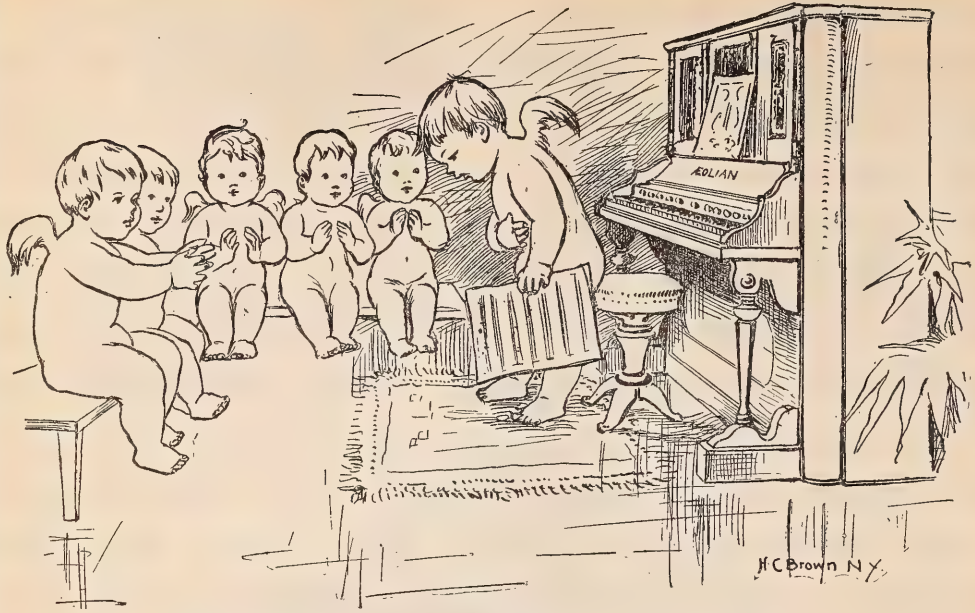
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unison against a doubly and trebly brilliant accompanying figure in the violins, would make the same theme sound dull and ineffective by contrast, when sung in E-flat major by the chorus in the third act of the opera, and to a far less brilliant violin accompaniment. Be this as it may, every consideration was in favor of curtailing the overture to serve as a prelude to the opera; but the original form of the composition was so extraordinarily effective in itself that it has been retained for concert use.

All the themes in the overture to *Tannhäuser* are taken from the music of the opera. There is, to begin with, the pilgrims' chant, which forms the slow introduction to the composition, and returns in the closing Coda with redoubled force and energy. Then, in the *Allegro*, the first theme—spirally ascending in the violas beneath a high *tremolo* on the violins—and all its subsidiaries are taken from the bacchanalian music of the first scene in the Venus-Mountain; the second theme, an impassioned melody sung by the violins against ascending figures in the 'celli, is none other than Tannhäuser's song in praise of Venus, which all but costs him his life in the Singers' Contest in the second act, after gaining him his freedom from the thralldom of Venus in the first. The alluring little episode on the clarinet, near the middle of the movement, is Venus's phrase,—“*Geliebter, komm'! sieh' dort die Grotte!*” (Beloved, come! see the grotto yonder!),—with which she tries to lure Tannhäuser back to his allegiance to her and her charms in the Venus-Mountain scene in the first act. The overture is so well known and generally popular that little need be said of it by way of ex-

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planation. Its form, although somewhat free, does not, however, depart markedly from symphonic traditions,\* and, though all its themes are borrowed from the body of the opera, the working-out and general development are such that the work is by no means properly to be classed with so-called "pasticcio overtures." Its form is far more essentially symphonic than that of any of Wagner's other overtures, with the exception of *Eine Faust Ouvertüre* and the prelude to *Die Meistersinger von Nürnberg*.

ROBERT ALEXANDER SCHUMANN (born at Zwickau, in Saxony, on June 8, 1810, died at Endenich, near Bonn, on July 29, 1856) is to be recognized as the great champion of modern musical romanticism in Germany. Probably no single composer since Sebastian Bach has exerted so powerful and wide-spread an influence upon musicians who have come after him, nor upon the physiognomy of the art of music in general. The conditions of his artistic development were exceptional: he began the serious study of music rather late in life,† and never acquired a thorough mastery over

\* Be it remembered that the standard overture-form is essentially that of the first movement of a symphony.

† The late Otto Dresel related that, calling one evening on Schumann and his wife, he found them both studying Cherubini's *Counterpoint* together, and, as Schumann then remarked, "for the first time in his life!" This must have been some time after 1840, the year in which Schumann was married; so he must have been, at the very least, thirty years old. Most professional musicians are well through their Cherubini by seventeen or eighteen; indeed, Fétis wrote in his book on counterpoint and fugue that there were some forms of counterpoint ("double counterpoint by contrary inversion," — "*inverse contraire*," — for instance) which it would not be worth the pupil's while to attempt studying, if he had not reached them before the age of seventeen.

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musical form. The form of the rondo was, in particular, an inveterate stumbling-block to him. But, if his somewhat tardy musical education was in many ways a disadvantage to him, it had this one advantage: that what may be called his tentative period as a composer came at a time of life when his emotional nature and intellectual faculties were thoroughly matured, and he faced his art, not as a boy, but as a man. And Schumann's experimentalizing in the matters of form, expression, and coloring, was of a sort which none but a mature man could have carried through with such wonderful results. Although Schumann never became a complete master of musical form, he certainly was one of the greatest harmonists that ever lived. He carried that harmonic subtlety which he found in Beethoven and Schubert to its farthest conclusions, while his ardent studies in Sebastian Bach gave him a sound sense for harmonic proportion and coherency, in which some other exceedingly subtle harmonists of his day — Berlioz, for instance — were considerably lacking. He was one of the exceedingly few composers in whose harmony the chromatic element induces neither weakly sentimentalism (as in Spohr) nor a deficiency of balance and equilibrium (as in Liszt). We see here, as elsewhere in Schumann's writing, how his exuberant poetic romanticism was held in check by a sound spirit of classicism; for, although he never became a great master of form, his constant struggling toward beauty and stoutness of form and clearness of expression was none the less noticeable.

One of the fields in which Schumann was most original and fruitful in

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the example he set was that of what is called "tone coloring." In his pianoforte works in particular, he was continually on the alert to discover new tints, new beauties of coloring. His treatment of the pianoforte was so individual, and especially so exclusively adapted to the case in hand, that many of his works are still of the nature of unsolved problems to pianists; the key to the riddle is generally to be found in nice gradations of what is commonly called "touch," and the use of the pedal; find the right coloring, and the riddle is, for the most part, solved. Only this is not always easy. Schumann's *Papillons*, opus 2, for instance, had long been looked upon as a set of little pieces with which it was impossible for a pianist to produce any satisfying effect, until Ignace Paderewski's fine musical color-sense led him to the right solution of the problem, and the *Papillons* henceforth became one of the most effective items in that great pianist's repertory. No doubt some one will, in like manner, find the key to the adequate performance of the *Humoreske*, opus 20, a composition from which almost all pianists have as yet shrunk back, as impossible for concert use. In a similar way, Schumann's orchestral coloring was long a problem which orchestras and conductors found great difficulty in solving satisfactorily; for a considerable period it was deemed well-nigh impossible to make most of Schumann's orchestral music "sound well." A good deal of the blame was currently laid upon Schumann's known unfamiliarity with the orchestra at the time when he first began to turn his attention to orchestral composition; it was known that he made many a ludicrous technical slip in his scoring at first, and his general lack of skill in instrumentation was, as it were, taken for granted; it was the fashion at one time to call Schumann's overtures and symphonies "rather clumsily and ineffec-



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tively scored." But it was found later that Schumann's orchestral works were by no means impossible to make "sound well"; the more knowing ones even began to suspect that his orchestration was not only not "clumsy," but was really admirably adequate to his purpose, that it was as original as any other element in his writing, and that it, and no other, thoroughly fitted his works. Some of us in Boston certainly learned a lesson worth learning, on this point, a few years ago, when the Symphony Orchestra played Schumann's pianoforte *Bilder aus Osten*, opus 66, scored for orchestra by Karl Reinecke. The impeccable beauty of Reinecke's orchestration of these pieces was undeniable; but, to our great surprise, it did not fit Schumann's music in the least, masterly as it was. Schumann's musical outlines and lights and shadows absolutely needed Schumann's coloring; no other would do! And now people are finding out that Schumann's orchestral coloring, when rightly understood and rendered, is as original, individual, and fine as his coloring on the pianoforte.

One thing that has probably stood in the way of the general recognition of Schumann's mastery as a colorist more than anything else is the fact that, both in his pianoforte writing and his orchestral works, he often aimed at great beauty and variety of color effect, while employing what were apparently very monotonous means. In his pianoforte writing, he had a singular and almost inexplicable fondness for keeping in the middle of the keyboard and neglecting the two extremes of high and low; this makes his writing seem at first sight curiously monotonous and monochromatic. So much so that even a man of Liszt's perspicacity cried out, on first looking through the score of his A minor concerto, the pianoforte part in which hardly ever rises into the higher octaves of the instrument, "So

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later, and at last published as No. 4), was written in 1845-46; the full score is dedicated to Oscar I., King of Sweden and Norway.

The first movement begins with a slow introduction, *Sostenuto assai* in C major (6-4 time), which opens immediately with a phrase in the horns, trumpets, and alto trombone,—a sort of solemn trumpet-call on the tonic and dominant of the key,—which has been called the “motto” of the whole symphony. This phrase can hardly be called a theme, for it is in no wise developed in the course of the work, and its treatment is episodic rather than thematic; it comes in, however, and always in the brass, at crucial moments in the development of each one of the four movements, except the third. In the Introduction it appears as a sort of *cantus firmus*, against which the strings and wood-wind play flowing counterpoint. The first twenty-four measures might be described as the strings and wood-wind groping in the dark, led on by the light of the brass. The tempo then quickens a little, *Un poco più vivace*, the wood-wind bringing in figures from the first theme of the approaching *Allegro*, over a close *tremolo* in the middle strings; the movement grows more agitated and nervous, until a downward passage in the first violins, *più e più stringendo*, leads over to the main body of the movement, *Allegro ma non troppo* in C major (3-4 time).

The first theme, given out by all the strings, wood-wind, and horns, has a characteristically Schumannesque nervousness of rhythm, to which the accents on the second beat of the measure impart something of the nature of a syncopation. It begins *piano*, then grows in a steady *crescendo* up to the entrance of the first subsidiary in E-flat major, a wild, frenetic chromatic phrase, worked up contrapuntally by all the strings and wood-wind, debouching at last into a short conclusion-theme, a phrase which, contrasted

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with what precedes it, seems of an almost frantic joyfulness; it is immediately imitated by the basses, and with a brief reminiscence of the nervous first theme the first part of the movement comes to a close in the key of the dominant G major. There has been no real second theme, the wild chromatic phrase which I have called the first subsidiary having nothing of the character of a second theme, notwithstanding its difference in tonality from the first. This first part of the first movement is perhaps the shortest known in modern symphonic writing; it is repeated. The working-out begins strongly on the first subsidiary, and continues on it for some time; then the wood-wind comes in softly with a new, sighing phrase, which is so developed that it soon assumes much of the character of a second theme, the strings still keeping up their imitative contrapuntal play with a figure from the first theme as a running accompaniment. This development goes on for a good while, until the working-out again falls back upon the first subsidiary, carrying it on with immense energy; the first theme is next made the subject of some brief developments, and then a *crescendo* climax on the conclusion-theme leads to the full return of the first theme at the beginning of the third part of the movement. This third part bears the regular relations to the first, the instrumentation being, however, somewhat more elaborate in places. A short episodic phrase in 3ds in the wood-wind leads to the Coda, in which the first theme is worked up "*con fuoco*" in a tremendous closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), is built throughout on a persistent figure in rushing sixteenth-notes in the first violins; now and then its headlong course is interrupted by little cuckoo-

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like calls from the wood-wind, but such interruptions are few. The first Trio, in G major, brings with it the development of a dancing triplet phrase in the wood-wind and horns, which, in its lively gayety, contrasts strongly with the fiercer theme of the Scherzo. The Scherzo is then repeated, note for note, and makes way, in time, for the second Trio; this is on a quieter theme in quarter-notes, first given out by the strings, then further developed by the wood-wind against running contrapuntal work in the violas; at last the whole orchestra unites upon it; little premonitory scraps of the theme of the Scherzo crop up sporadically in the first violins, and at last the Scherzo itself returns for the third time, ending with one of the most brilliant Codas in all orchestral writing, all the violins working up the main figure of the Scherzo-theme in unison; just before the close, the horns and trumpets ring out strongly with the "motto." This wonderful Scherzo is especially famous for the enormous brilliancy of effect to be drawn in it from the violins; it might almost be called the "violin *cheval de bataille*" of all great orchestras.

The third movement, *Adagio espressivo* in C minor (2-4 time), might be entitled "A Moonlight Scene" by the picturesquely minded; it is certainly to the full as suggestive of that as the first movement of Beethoven's (so-called) "Moonlight" sonata, and has quite as much right to the name. Over a quiet bass in the 'celli and double-basses, and syncopated chords in the violas, the first and second violins in unison outline a tender melody, full of Schumannesque *morbidezza* and poetry of sentiment. Soon the wood-wind adds its voice in the development of the melody, which ends in the key of the relative major, E-flat. Some horn-calls, sustained by full chords in the wood-wind, introduce the second theme, which is very briefly



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developed until the clarinet brings back the first theme once more, which is then worked up by the whole orchestra, closing the first part of the movement in E-flat major. The high descending trills of the violins, beneath which the wood-wind plays the closing measures of the theme, produce an exceedingly beautiful effect. A short fugato interlude on a new figure in sixteenth-notes leads to the return of the first theme in C minor, and with it to the third part of the movement; while the wood-wind plays this melody, the strings keep up their imitations on the figure of the interlude, as a contrapuntal accompaniment. Then the second theme comes in (without the intervening horn-calls, however), this time in the tonic, C major, and the third part of the movement continues from this point exactly as the first part did. A few closing measures of Coda are appended.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), is one of the most-discussed movements in all Schumann. To the present writer it is his greatest finale by all odds. The chief objection that has been raised against it is its utter irregularity and want of balance of form. It begins clearly as a rondo; the glorious, quasi-martial first theme is strongly presented and worked out, and makes way quite regularly for a running second theme, against which the first figure of the theme of the preceding *Adagio* is soon taken up in contrapuntal imitations; then, after a short rush of the strings, the first theme returns (as it ought to in a rondo), and is worked up again on a different plan; some imitative contrapuntal developments to which this working-out leads soon assume almost the character of a new theme; indeed, one might say that here the listener can follow the whole process of the gradual genesis of a theme. But before it attains to its full shape the imitations on the theme of the

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*Adagio* come back once more (now in an inverted form), and the development begins to have more and more of the character of a free coda ; the form of the movement is plainly “dissolving,” so to speak ; some soft C minor chords, interspersed with measures of silence, bring this first part of the movement to a close. Now, nothing would be irregular, so far,—save, perhaps, the episodic bringing-in of the figure from the theme of the *Adagio*,—if the movement only went on regularly ; but, from this point to the end, the first theme is heard from no more, and the whole rondo scheme is definitively abandoned. The whole remainder of the movement (very nearly half of it, counting by pages) is, in the last analysis, nothing more nor less than an enormously long free Coda on the new theme, the gradual formation of which we witnessed near the end of the first part of the movement ; not only does the principal theme not return,—save that the ascending scale with which it begins and two more introductory measures are made the subject of some contrapuntal developments at one point,—but none of the themes of the first part of the movement make their reappearance. But what saves this disproportionately long coda on material almost foreign to the movement is, in the first place, its intrinsic splendor, and, in the next place, that its enormous development finds some excuse in the fact that it is not merely the Coda to a single movement, but the extended peroration and “apotheosis” to the whole symphony. Nowhere has Schumann shown more irresistible verve and brilliancy than in his working-up of this tremendous Coda ; nowhere a greater wealth of resource, nor more unflagging strength. The game is more than worth the candle !



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## ENTR'ACTE.

HANS VON BULOW AND VERDI.

(By *Martin Roeder*. Translated from the author's MS.)

Verdi's gleaming star seemed near extinction, about the beginning of the seventies. At least, so said the young Milanese musical Hotspurs, To be sure, his last two operas, *La Forza del Destino* and *Don Carlos*, first produced abroad and afterwards more or less adversely criticised in Italy, had been followed by a third, which brought Verdi's genius fully to light again; still the popularity of *Aïda* was not really much believed in in Italy. Verdi had written his, now unquestioned, masterpiece for the then Khedive, Ismaïl Pasha, for the opening of the Suez Canal and the accompanying festivities, and had won an enormous success with it in Cairo. But the Milanese musical youth — *i progressisti* — agreed, all the same, that the Busseto master was completely written out, and that it was at last high time for "another and a worthier" to come and mount the musical throne of Italy. The first waves of Wagnerian enthusiasm were beginning to swell; a threatening storm — threatening to the fragile edifice of modern Italian music — was blowing from across the Alps, and premonitory revolutionary symptoms were diagnostically observable. A mutinous, hot-blooded element, made up mostly of Conservatory pupils in their "storm and stress period," with the advantage of a solid musical education, summoned up all its subtlety to prove to the astonished older generation that it had been hitherto the victim of a degenerate musical Baal-worship, and that all music from Rossini down to his last follower, Verdi, had nothing in common with the true, uncounterfeited art of tones; that the true Evangel was now, for the first time, preached with the timid attempts at introducing Wagner's operas, and that every one's eyes were to be opened! At the same time they hammered away like mad at their piano-fortes, to exhibit the overture and march from *Tannhäuser* and the intro-



duction, bridal procession, and intermezzo from *Lohengrin* as musical illustrations of their theories.

Bach, Beethoven, and Schumann, who had hitherto been known only by name in Italy, especially as regards their larger works, then formed the firm classical foundation of the Milanese musical youth, thanks to an enlightened body of teachers; and they thought that, armed with this weapon, they might fearlessly give battle to the bear-baiting Philistines. The older generation shrugged their shoulders and smiled compassionately at this young phalanx: "*They* would draw in their horns quickly enough at their first fiasco!" But the righteous indignation of the old gentlemen was poured out upon the little band of teachers at the Conservatory in Milan, who were really in earnest with their art and tried to awaken the same wholesome ideas in their talented pupils. Mazzuccato, Bazzini (who is still director), Andreoli, Catalani (the highly gifted composer, who died too young), were all decried as heretics to the national art, loud accusations were openly raised against them, and their sins were held up before them every evening, as soon as they showed their faces at the *Club patriotico*, the assembling place of Lombard artists of every sort. The newspapers, too, would come out, with abusive language every now and then, in spicy articles on the heretics; but all to no avail. The enlivening breeze blew quite too sharply across the Alps; and if you now observed the long-haired Conservatory folk in the streets, you could see that the times were mightily changed, and that, instead of pianoforte-scores of the "ever-young" *Sonnambula*, *Norma*, *Lucia*, *Lucrezia*, *Trovatore*, and

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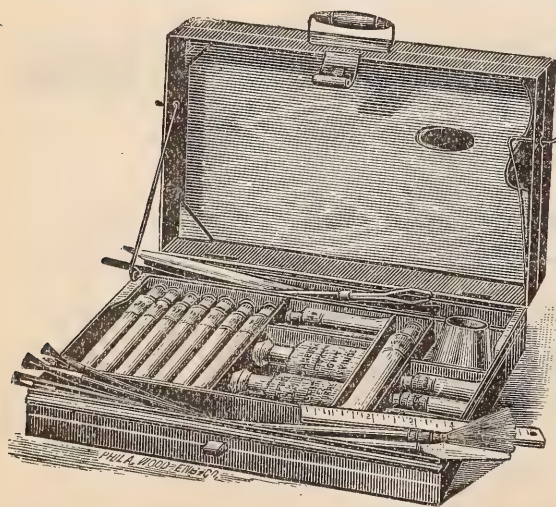
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On the ground floor of the huge palatial building, on the first story of which was the already-mentioned artists' club "*patriotico*," was the Café Cova, which, with its splendid, richly gilt mirrors, was the fashionable assembling place of all who could lay any claim to artistic or social position in Milan. A suite of rooms led to a small, very cosy corner smoking-room, along the right side of which Andreoli, Arrigo Boito, Simonetta, Domini-cetti, Nosedà, Carletto, and my humble self sat on sofas comfortably upholstered in brown leather, one evening in the early part of April, 1874, smoking and rattling our coffee-cups; and it was my especial delight, as a quiet observer, to look on and listen to the excited and heated conversation of my friends. The first two are very well known musicians; the last two were at that time exceedingly influential dilettanti, who imagined they had contributed much to the elevation of musical taste in Milan. Of course they all belonged to the ultra-progressive party. Now and then would come a dramatic pause, a fresh cigarette would be lighted, and the smoke puffed out in long streams; then the discussion of the most burning questions of the day would begin anew, with violent gesticulation and here and there a smart slap with the open hand upon the marble-topped table. The most sarcastic remarks were especially made upon the forthcoming first performance in St. Mark's Church, on the Naviglio, of Verdi's Requiem Mass, which Verdi had written in honor of the memory of the famous Italian poet, Alessandro Manzoni. Andreoli sprang up suddenly with:



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“Verdi write church music! a mass! Ha, ha!” (and he laughed out wildly). “Madness! sheer madness! Where on earth can the man, who always writes in galop or waltz-tempo, have suddenly got his sacred inspiration from, his pure church style? Bah! it’s preposterous! crazy!” All shook their heads in approval. “This hocus-pocus fellow,” chimed in Carletto in his high, squeaking voice, “can do or leave just what he pleases, in this blessed country — *la benedetta Italia!* If he should to-day take an ear-tickling motive out of *La belle Hélène* or *Giroflée-Girofla*, and put *Lacrymosa* or *Agnus Dei* under it, it would pass muster as a Requiem as well as another.”— “*Zitto, zitto!* not so hot, my fresh young friend,” replied maestro Dominicetti, who had come in meanwhile, letting his hand fall sharply upon the marble slab, to silence the first speaker. He was an old composer, a pupil at the Milan Conservatory, who had raised great hopes in his youth. Then he had suddenly thrown music aside, and gone as an inspector of mines to an unknown desert in South America. Then he had come back, after a long absence, as a man of property — and taken up composing again; although no especial results were to be recorded.

“Verdi is the devil of a fellow,” he went on, “you know well enough that my sympathy with his general artistic tendencies is none of the strongest . . . but what is true stays true . . . and this much is certain: you can never really tell beforehand with Verdi *what* may happen! Look at *Aïda*, for instance!”

“Oh, *Aïda! Aïda!* what does that amount to?” stormed Simonetta; “nothing but a lot of stuff stolen together from all quarters — from Wagner and Berlioz, Gounod and David — from Alpha to Omega! And

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then, whenever he gets stuck and his bellows give out, the infallible old hand-organ tune comes in to get him out of the scrape!"

"Buona sera, signor barone," sounds suddenly from all mouths, as a slim little man, with sharp, restless, piercing eyes, his pincenez on his nose, steps in and fixes his gaze upon us, one by one. While the new-comer was taking me aside and putting various questions to me in German, the infernal noise had started up afresh over there, and the disputing parties almost had each other by the hair, regardless of the arrival of the little slim man. It was Hans von Bülow—known in Milan simply as "*signor barone*." After one of the many nervous and hysterical attacks he had in the course of his life, he had determined to pass a winter in the South, and play some classical music, by way of a change, to the hot-blooded, "unmusical" Italians. He first went to Florence. There he was received in the home of the hospitable and art-loving Frau von Lützow, and had opportunity enough to show the higher Florentine society "*how the thing really ought to be done*" in the performance of chamber music. Jette Sbolci, Magrini, and Mabellini, three of the most noteworthy musicians in Florence, gave him their aid. His fame as one of the first living musicians spread in sunny Italy with the rapidity of the wind; and he was called forthwith to Milan, to conduct some of the orchestral concerts of the newly founded Società del Quartetto. This was the first society for chamber and orchestral music ever founded on a sound basis in Italy. There, too, did the scales fall from Italian music-lovers' eyes, and they saw how classical chamber and orchestral music ought to be treated; for never before had they heard Mozart's and Beethoven's symphonies performed in so truly pure and uncounterfeited a style.

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Hitherto the power of ideal conception of Italian musicians and the practical performance of music in Italy had had very peculiar limitations, in spite of the distorted grimaces and acrobatic tricks of some of their "famous" (*illustrissimi*) conductors. There reigned also great doubt concerning the various forms of music. Shallow romanzas of the hand-organ sort, and what other languishing stuff might befit the same instrument, passed for *musica da camera* (chamber music), and every trivial overture, to no matter what Italian opera, was called a *sinfonia*. As they had heard, now and then, of a *full-fledged* Haydn or Mozart symphony, they accordingly made the distinction of calling it: *Sinfonia classica in quattro tempi* (classical symphony in four movements). Bülow was held in high honor as a musician by the Italian enthusiasts; but his cynicism and his pitiless, searching judgments on musicians and musical conditions in Italy were feared with considerable reason. His sarcasm was biting. Bülow knew all musical literature of importance, and played everything, yes, everything, by heart. His nickname was: *La biblioteca ambulante* (the walking library).

When Bülow, who used to sip his Mocha every evening at the Café Cova, had looked on at the haranguing and gesticulating of the group of heated Italians, and a fine ironical smile was playing round the corners of his mouth, he leaned back among the cushions, slapped me confidentially upon the shoulder, and began:

"Well, friend Martino! You here among the banditti, too?" and his quick glance took in the others once more. "One must be careful here, or he may be knocked down, will-'e-nill-'e. Let us hope they don't carry

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stiletto concealed anywhere about their persons, and are not after my life with them," he added, with a laugh.

"But master, dear master," I replied, "to-day is not the Ides of March, the Day of Julius Cæsar's death; and your dark '*Tu quoque*' most surely does not fit me."

"Na! na!" said he surlily in German, while trying in vain to put the matches that had fallen upon the table back into their receptacle, "I don't more than half trust the outlandish crew yet. *Faiseurs* who, as art-enthusiasts, want to play good music, but from whose ragged elbows all the *inis, ettis, onis* peep out with their dreadful compositions!"

"Apropos," he went on after a few moments, "do they still play the un-comprehended martyr at their Società del Quartetto?" And he examined the head-waiter from top to toe, as he stood wrapped in thought on the threshold, bearing on his shoulders the faithful likeness of the head of Napoleon — for which resemblance to the Red Prince he went by the nickname of *Plon-Plon*.

"What on earth do you mean, master?" I asked. "You know yourself that our hard pioneer service can only be carried through at a goose-step; still we can already point to some very fine results in the introduction of fragments from Wagner's operas!"

"Bah!" laughed Bülow ironically. "You show your twenty years plainly enough. Don't deceive yourself, you enviable Song-mimic and Papal Court Conductor. Ha! ha! ha! You know by your performance of the *Meister-singer* prelude and the introduction to *Tristan* — I admit that it was a colossally daring undertaking — what a fiasco you made at the concert. *We* can't fashion the times; they fashion themselves, after long pushing and shoving!"

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The Italians will not be ripe for such grand musical deeds for a good while to come yet. They lack the thorough artistic training for it! *Capito?* Only don't hurry on too fast, my dear friend! All your elbow-tricks are of no use to you here, in this land where the lemons bloom! The comprehension of such lofty creations in art as the classicists and romanticists have given us will come to the Italians either *never*, or *very late!*"

"Don't be so severe, now!" retorted I; "there are at least enthusiasts . . ."

Oh pooh!" cried Bülow petulantly; "what do music-enthusiasts amount to! At the bottom of their hearts they still think Rossini, Bellini, and Donizetti the 'masters of masters,' and that *Lucrezia Borgia* or the *Puritani* are jewels in the crown of Creation. The musical literature of the Italians stops short at *William Tell*. None of them *can* get beyond that!"

"Well, it isn't quite so bad as that," I put in; "after all, we can't ask for the impossible . . ."

"It isn't so bad as that?" Bülow replied slowly; "Pedrotti in Turin, the dear good old Pedrotti, had a dose of it with his performance of Schumann's *Manfred* overture, not long ago! They just laughed at him and hissed. They wanted to know if that was an overture, any way? I suppose Schumann ought to have gone to school to Rossini!" — "Pearls before swine?" added Bülow in an undertone.

Suddenly he brightened up and looked over to where Carletto was sitting.

"Who on earth is that barber's apprentice over there, with a sample-list of sweet-smelling pomades and anointing oils on his curly pow?"

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“That’s a newly-discovered genius,” I replied, “a young sculptor, Carlo Prati — once a clarinet player — who afterwards skipped from one saddle to another, and now presents himself to the world as Praxiteles redivivus !”

“How so? what are you talking about?” asked Bülow, pushing his eyeglass back upon his nose and looking sharply at the gesticulating Carletto.

“That’s easily told, honored master,” I continued, lighting a fresh cigar and ordering Napoleonides to bring a *ghiacciata* (iced drink) for Bülow and myself, and examining the group over yonder, who were still discussing some unimportant occurrence at high pressure of excitement, without noticing Bülow and me.

“I still remember the day quite distinctly. We were to give Mendelssohn’s *St. Paul* at our Società Corale (the first performance given anywhere in Italy up to 1873). In the ‘Conservatory prison,’ — you know: that dark, cold, inhospitable hall, formerly the Dominican refectory, until, in 1867, the Italian government changed the monastery into a conservatory. Well, as I was saying, it was an icy winter morning, and the snow lay a foot deep in the streets. After I had passed through a lot of cross passages, to get to the director’s ‘*ufficio*,’ I was in the fourth court-yard and saw, to my great astonishment, a superb life-size figure of snow, a counterfeit presentment, perfect in every detail, of the director, Alberto Mazzuccato; the artist (Carletto over there) was still standing before it, modelling away at it, here and there, and putting in little bits of charcoal for eyes, nose, and mouth. He saw neither me, coming from his right, nor Mazzuccato himself, coming from his left. The director didn’t see me either, and stood stock still in front of the statue with an astonished look on his face.

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“So, so!” said Bülow thoughtfully; and the call came from the group over there, which had at last grown silent: “Excuse us, Baron, for not listening to you; but we’ve had a highly interesting discussion . . . so, once more, Baron, good evening! How are you?”

“Very well, thanks; the same with you, I hope! What’s the news?”

“News!” bellowed Andreoli, with a laugh like a horse’s neigh, “news? Why, don’t you know that the ‘master of all masters,’ Giuseppe Verdi, is going to have his *Manzoni-Requiem* brought out in a few days at St. Mark’s, in spite of all impediments? To-morrow is the public rehearsal. The first Italian instrumentalists, Sivori, Cavallini, Braga, Rampazzini, and Bottesini have volunteered to play in the orchestra, and all the famous opera singers who happen to be disengaged just now are to sing likewise as volunteers in the chorus.” After a little while he added, emphasizing every word slowly and carefully: “Your judgment is very anxiously looked for, master” (looking, the while, slyly at Bülow).

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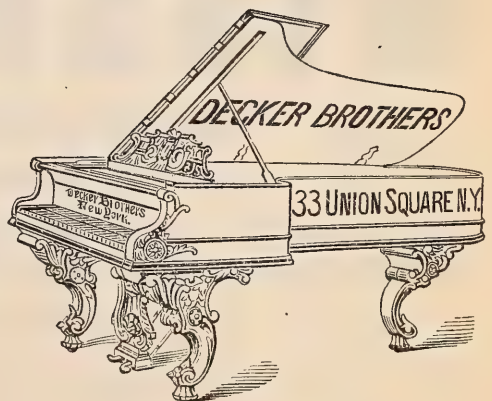
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Bülow's face grew darker. He bit his thin lips, passed his hand nervously over his moustache, and put his pincenez straight.

"Please leave me out of the game," he remarked curtly, "I don't want to expose myself to any more unpleasantnesses during my visit, and wish to keep up my artistic incognito! You know that I say neither a good *Yes* nor a sharp *No*. And why should I tear the veil from the eyes of the Italians on this occasion, *in dulci jubilo*, and disturb their illusions?"

"But you must at least hear the work; perhaps at the public rehearsal. I'll get you a ticket without anybody's knowing in the least that you've been there," said Arrigo Boito.

"Ha, ha, ha!" burst out Carletto, the anti-Verdiite, with a grinning laugh; "that'll be fine church music. I'm really curious about it already! The Robbers' Chorus from *Masnadieri* will do duty for the *Kyrie*, the Bolero from the *Sicilian Vespers* for the *Agnus Dei*, and the notorious dance-chorus, '*Alle trè, alle trè*,' from the *Masked Ball* for the *Dies irae*! Ha, ha, ha! Ha, ha, ha!"

"Be still, you idiot! Hear first, and judge afterwards," called out Dominicetti in stern reprobation from across the table. "I still believe in the great, very great, sensationally great success of the *Requiem*."

"Believe away, then, and be blessèd in your belief," said Bülow sarcastically, while "Napoleonides" helped him on with his overcoat and he took hat and stick and nodded kindly to every one. The head-waiter's great black eyes followed the remarkable little man to the door. The artists' room in the Café Cova soon emptied itself. Only Dominicetti's lisping voice was heard outside, quarrelling with Carletto on their way up the street.

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"*Pazienza, pazienza e silenzio!*" came from Dominicetti's lips; "when you have made as much money with your statues as Verdi has with his operas . . ."

"We're not talking of business," Carletto, indignantly interposed, "what we want is an art! Do you understand me, Dominicetti? A genuine, true, living art on sound principles." And his voice died away, as they turned the corner in the darkness and disappeared down the Via Orso.

#### TAMBOURIN, GAVOTTE, AND CHACONNE.

CHRISTOPH WILLIBALD, Ritter von GLUCK.

These movements are Nos. 3, 4, and 5 in the second suite of dance-pieces, selected from Gluck's operas by F. A. Gevaert, of Brussels. Gevaert did the cause of music excellent service in editing a collection entitled "*Danses célèbres des Fondateurs de l'Opéra français, Lulli—Rameau—Gluck, disposées en Suites d'Orchestre.*" The selections given at this concert are fine examples of Gluck's style in ballet-music.

The Tambourin was an old Provençal dance, originally accompanied by a flute and tambour-de-basque. It was in 2-4 time and generally of a lively character.

The Gavotte was a French dance, the name being derived from the Gavots, or people of the Pays du Gap in the Dauphiné. Its original character was that of a "*danse grave*," or solemn dance. It was in 4-4 time and in two parts, the first being four, and the second eight, measures long. It regularly began on the third beat of the first measure.

The Chaconne (in Italian *Ciaccona*) was a dance of probably Spanish origin; the name in Spanish is *Chacona*, from the Basque *chocuna*, "pretty." It was usually in 3-4 time, and was a great favorite with the old clavecin composers, who introduced it into their suites in the form of a theme with many variations. It closely resembled the Passacaglia.

#### OVERTURE TO "SAPPHO," IN G-FLAT MAJOR, Op. 44 . . . CARL GOLDMARK.

This, Goldmark's latest orchestral work, begins with an introduction, *Moderato assai, alla breve*, in G-flat major (2-2 time). The first twenty-

eight measures are for the harps alone,\* broad phrases in strongly swept chords, that have at once something of the character of a choral chant and of a solemn march. Against a soft repetition of the first two phrases of this passage, played by the harps as an accompaniment, a solo oboe then plays a suave melody of a rather pastoral character in 6-4 time, a solo flute continuing the melody over the next two phrases of the original harp passage, ending on the full chord of the tonic, G-flat major. The movement now changes to *Con fuoco* in E-flat minor (4-4 time), the whole orchestra (minus the trombones, tuba, and harps) dashing upon a turbulent theme which is to be regarded as the true first theme of the overture. This theme is worked up with great energy, and in very full scoring for some time, until, after two sudden retards, it merges into a broad *cantilena* which forms the summit of the long climax. The movement gradually grows broader and quieter, and at last changes to "*Sehr langsam* (very slow)" in B flat minor (later in C-sharp minor), 6-4 time, and the first oboe and horn in octaves sing the pastoral melody of the Introduction over sustained harmonies in the other wood-wind and the violas and 'celli, and flowing arpeggj in the harps; when the key changes to C-sharp minor, the violins take up the same melody in octaves over a similar accompaniment; it is the *cantabile* second theme of the overture. It is worked up at great length in climax until the full force of the orchestra is called into play; then it dies away again to hushed *pianissimo*, ending softly in E-flat minor.

Upon the long-sustained *pianissimo* E-flat minor chord of the clarinet, bassoons, and horn a solo violin now comes in suddenly in *forte*, with a slow ascending arpeggio that leads to the original pastoral melody, and in the original key of G-flat major, now played by the solo violin over the simple harp accompaniment, as at first. After four phrases of this melody, so played, it is still further carried on in the same key in four-part harmony, by a quartet of wind instruments (1 flute, 1 oboe, 1 clarinet, and 1 bassoon). The turbulent first theme now returns (*Con fuoco*) in F-sharp minor, and is worked up much as before, the key shifting back again, how-

\*One can hardly help noticing in the published score of this overture an indication of the different orchestral conditions existing in Vienna (where the work was written) to-day and in Paris, even as far back as Berlioz's time. On the first page of the score of this *Sappho*, in the tabulated list of orchestral instruments Goldmark has put: "Harp; if possible 2." Berlioz used to write in his scores: "Harp; at least two."



ever, to E-flat minor before very long. The development is almost precisely what it was in the first half of the overture, except that it becomes more extended in the treatment of the second theme, which is now worked up to a triumphant pæan with the full force of the orchestra, in true Goldmark fashion. When it dies away again to *pianissimo*, as it did before, the first theme sets in again, fitfully and stormily, and is worked up in a strenuous coda. This, too, sinks back, *diminuendo e ritardando*, to *pianissimo* in A-flat minor; and the solo violin comes in once more with the second theme in the original G-flat major against delicate sustained harmonies in the high wood-wind. A new strenuous coda for the full orchestra brings the overture to a close in G-flat major.

This overture has, both in respect to form and the general character of its second theme, much in common with the same composer's earlier overture to *Sakuntala*. It is scored for very large orchestra, there being parts for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, 1 bass-tuba, 3 kettle-drums, 2 harps, and the usual strings.

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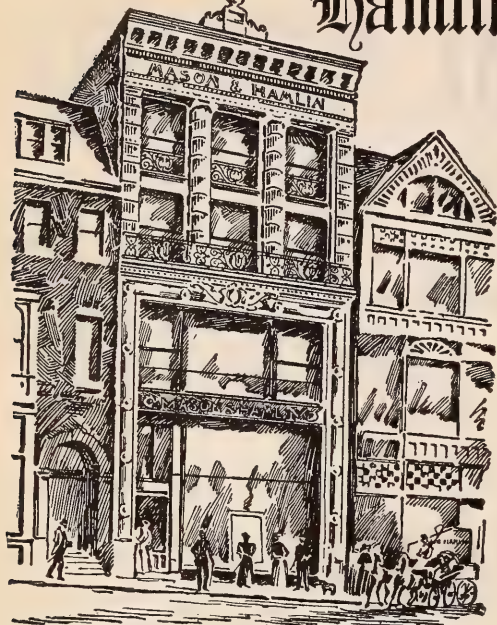
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Wagner	-	-	-	-	-	-	Overture, "Tannhaeuser"
Lenepreu	-	-	-	-	-	-	Aria, "La jeune captive"
Schumann	-	-	-	-	-	-	Symphony in C major
I.	Sostenuto assai (C major)	-	-	-	-	-	6-4
	Allegro, ma non troppo (C major)	-	-	-	-	-	3-4
II.	Scherzo: Allegro vivace (C major)	-	-	-	-	-	2-4
	Trio I.: (G major)	-	-	-	-	-	2-4
	Trio II.: (C major)	-	-	-	-	-	2-4
III.	Adagio espressivo (C minor)	-	-	-	-	-	2-4
IV.	Allegro molto vivace (C major)	-	-	-	-	-	2-2
Massé	-	-	-	-	-	-	Aria, "Galathée"
Chabrier	-	-	-	-	-	-	Entr'acte, "Gwendoline"
							(First time.)
Goldmark	-	-	-	-	-	-	Overture, "Sappho"
							(First time.)

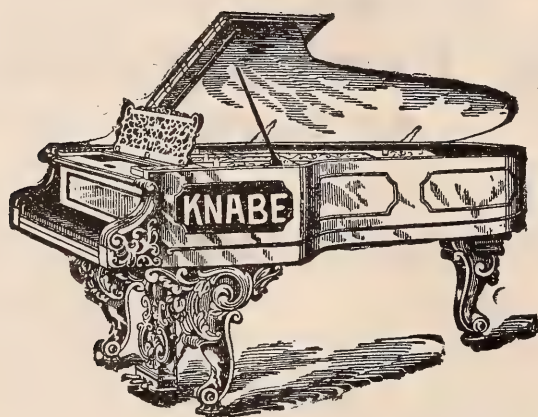
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## OVERTURE TO "TANNHAEUSER," IN E MAJOR . . . RICHARD WAGNER.

Ever since 1861, when Wagner remodelled portions of the opera for its performance at the Académie Impériale de Musique in Paris, there have been really two overtures to *Tannhäuser*,—the regular prelude, or *Vorspiel*, to the opera and a concert-overture. The latter, which was originally the overture to the opera, but afterwards discarded by the composer, is the one given at this concert. The difference between the two versions is important: both begin alike and remain alike, note for note, up to just before the re-entrance of the theme of the pilgrims' chorus, with its spirally whirling violin accompaniment. At this point, right in the midst of the rushing Venus-Mountain music, the newer, "dramatic" version breaks away from the original, and leads directly into the bacchanalian music of the first scene of the opera. In 1861 Wagner had firmly established his principles of the music-drama, and his overture to *Tannhäuser* no longer satisfied him; according to his then matured musico-dramatic creed, an overture—or, as he preferred to call it, a *Vorspiel*—must not be a musical *résumé* of the action of an opera, but essentially a prelude to it. He found that the final return of the pilgrims' chorus had no dramatic sense, and therefore cut it out, connecting the overture, as has been said, directly with the first scene of the opera. Perhaps also he may have felt that there were purely musical reasons against retaining the original Coda of the overture; the pilgrims' chant, returning in E major on three trombones and three trumpets in

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unison against a doubly and trebly brilliant accompanying figure in the violins, would make the same theme sound dull and ineffective by contrast, when sung in E-flat major by the chorus in the third act of the opera, and to a far less brilliant violin accompaniment. Be this as it may, every consideration was in favor of curtailing the overture to serve as a prelude to the opera ; but the original form of the composition was so extraordinarily effective in itself that it has been retained for concert use.

All the themes in the overture to *Tannhäuser* are taken from the music of the opera. There is, to begin with, the pilgrims' chant, which forms the slow introduction to the composition, and returns in the closing Coda with redoubled force and energy. Then, in the *Allegro*, the first theme—spirally ascending in the violas beneath a high *tremolo* on the violins—and all its subsidiaries are taken from the bacchanalian music of the first scene in the Venus-Mountain ; the second theme, an impassioned melody sung by the violins against ascending figures in the 'celli, is none other than Tannhäuser's song in praise of Venus, which all but costs him his life in the Singers' Contest in the second act, after gaining him his freedom from the thralldom of Venus in the first. The alluring little episode on the clarinet, near the middle of the movement, is Venus's phrase,—“ *Geliebter, komm' ! sieh' dort die Grotte !* ” (Beloved, come ! see the grotto yonder !),—with which she tries to lure Tannhäuser back to his allegiance to her and her charms in the Venus-Mountain scene in the first act. The overture is so well known and generally popular that little need be said of it by way of explanation. Its form, although somewhat free, does not, however, depart markedly from symphonic traditions,\* and, though all its themes are borrowed from the body of the opera, the working-out and general development are such that the work is by no means properly to be classed with so-called “pasticcio overtures.” Its form is far more essentially symphonic than that of any of Wagner's other overtures, with the exception of *Eine Faust Ouvertüre* and the prelude to *Die Meistersinger von Nürnberg*.

ROBERT ALEXANDER SCHUMANN (born at Zwickau, in Saxony, on June 8, 1810, died at Endenich, near Bonn, on July 29, 1856) is to be recognized as the great champion of modern musical romanticism in Germany. Probably no single composer since Sebastian Bach has exerted so power-

\* Be it remembered that the standard overture-form is essentially that of the first movement of a symphony.

ful and wide-spread an influence upon musicians who have come after him, nor upon the physiognomy of the art of music in general. The conditions of his artistic development were exceptional: he began the serious study of music rather late in life,\* and never acquired a thorough mastery over musical form. The form of the rondo was, in particular, an inveterate stumbling-block to him. But, if his somewhat tardy musical education was in many ways a disadvantage to him, it had this one advantage: that what may be called his tentative period as a composer came at a time of life when his emotional nature and intellectual faculties were thoroughly matured, and he faced his art, not as a boy, but as a man. And Schumann's experimentalizing in the matters of form, expression, and coloring, was of a sort which none but a mature man could have carried through with such wonderful results. Although Schumann never became a complete master of musical form, he certainly was one of the greatest harmonists that ever lived. He carried that harmonic subtlety which he found in Beethoven and Schubert to its farthest conclusions, while his ardent studies in Sebastian Bach gave him a sound sense for harmonic proportion and coherency, in which some other exceedingly subtle harmonists of his day — Berlioz,

\*The late Otto Dresel related that, calling one evening on Schumann and his wife, he found them both studying Cherubini's *Counterpoint* together, and, as Schumann then remarked, "for the first time in his life!" This must have been some time after 1840, the year in which Schumann was married; so he must have been, at the very least, thirty years old. Most professional musicians are well through their Cherubini by seventeen or eighteen; indeed, Fétis wrote in his book on counterpoint and fugue that there were some forms of counterpoint ("double counterpoint by contrary inversion,"—"inverse contraire,"—for instance, which it would not be worth the pupil's while to attempt studying, if he had not reached them before the age of seventeen.

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for instance — were considerably lacking. He was one of the exceedingly few composers in whose harmony the chromatic element induces neither weakly sentimentalism (as in Spohr) nor a deficiency of balance and equilibrium (as in Liszt). We see here, as elsewhere in Schumann's writing, how his exuberant poetic romanticism was held in check by a sound spirit of classicism ; for, although he never became a great master of form, his constant struggling toward beauty and stoutness of form and clearness of expression was none the less noticeable.

One of the fields in which Schumann was most original and fruitful in the example he set was that of what is called "tone coloring." In his pianoforte works in particular, he was continually on the alert to discover new tints, new beauties of coloring. His treatment of the pianoforte was so individual, and especially so exclusively adapted to the case in hand, that many of his works are still of the nature of unsolved problems to pianists ; the key to the riddle is generally to be found in nice gradations of what is commonly called "touch," and the use of the pedal ; find the right coloring, and the riddle is, for the most part, solved. Only this is not always easy. Schumann's *Papillons*, opus 2, for instance, had long been looked upon as a set of little pieces with which it was impossible for a pianist to produce any satisfying effect, until Ignace Paderewski's fine musical color-sense led him to the right solution of the problem, and the *Papillons* henceforth became one of the most effective items in that great

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pianist's repertory. No doubt some one will, in like manner, find the key to the adequate performance of the *Humoreske*, opus 20, a composition from which almost all pianists have as yet shrunk back, as impossible for concert use. In a similar way, Schumann's orchestral coloring was long a problem which orchestras and conductors found great difficulty in solving satisfactorily; for a considerable period it was deemed well-nigh impossible to make most of Schumann's orchestral music "sound well." A good deal of the blame was currently laid upon Schumann's known unfamiliarity with the orchestra at the time when he first began to turn his attention to orchestral composition; it was known that he made many a ludicrous technical slip in his scoring at first, and his general lack of skill in instrumentation was, as it were, taken for granted; it was the fashion at one time to call Schumann's overtures and symphonies "rather clumsily and ineffectively scored." But it was found later that Schumann's orchestral works were by no means impossible to make "sound well"; the more knowing ones even began to suspect that his orchestration was not only not "clumsy," but was really admirably adequate to his purpose, that it was as original as any other element in his writing, and that it, and no other, thoroughly fitted his works. Some of us in Boston certainly learned a lesson worth learning, on this point, a few years ago, when the Symphony Orchestra played Schumann's pianoforte *Bilder aus Osten*, opus 66, scored for orchestra by Karl Reinecke. The impeccable beauty of Reinecke's orchestration of these pieces was undeniable; but, to our great surprise, it

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did not fit Schumann's music in the least, masterly as it was. Schumann's musical outlines and lights and shadows absolutely needed Schumann's coloring; no other would do! And now people are finding out that Schumann's orchestral coloring, when rightly understood and rendered, is as original, individual, and fine as his coloring on the pianoforte.

One thing that has probably stood in the way of the general recognition of Schumann's mastery as a colorist more than anything else is the fact that, both in his pianoforte writing and his orchestral works, he often aimed at great beauty and variety of color effect, while employing what were apparently very monotonous means. In his pianoforte writing, he had a singular and almost inexplicable fondness for keeping in the middle of the keyboard and neglecting the two extremes of high and low; this makes his writing seem at first sight curiously monotonous and monochromatic. So much so that even a man of Liszt's perspicacity cried out, on first looking through the score of his A minor concerto, the pianoforte part in which hardly ever rises into the higher octaves of the instrument, "So this time he has given us a '*concerto without pianoforte*'!" in allusion to one of Schumann's pianoforte sonatas, which was first published under the title of "concerto without orchestra." A similar distaste for using the higher register of instruments shows itself in his orchestral writing; he seldom pushed his wood-wind very high, neither do his first violins often have to play in the higher shifts.\* Strongly marked contrasts between different families of instruments, such as are found so frequently in the scores of many present masters of the art of instrumentation, are comparatively in-

\* A similar fondness for writing for the wooden wind instruments in their medium register is to be noted in Spontini's scoring.

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frequent in Schumann's writing. His play of color comes more from a subtle disposing of the several parts in the harmony and from grouping the same instruments in various ways. His orchestral scores, like many of Beethoven's later ones, require no little "doctoring" at rehearsals; by this is not meant that any changes are necessary in the actual notes he wrote, but that great pains must often be taken with the relative dynamic force with which the several instruments in the score are played. The somewhat dull and often ragged effect of a Schumann score, when carelessly played, or when read for the first time by an orchestra, gives no idea whatever of the wondrous glow of color that comes from a finished and well-balanced performance.

SYMPHONY No. 2, IN C MAJOR, OP. 61 . . . . ROBERT SCHUMANN.

This symphony, the third that Schumann wrote (for the first one was returned to the composer's portfolio after a single performance, remodelled later, and at last published as No. 4), was written in 1845-46; the full score is dedicated to Oscar I., King of Sweden and Norway.

The first movement begins with a slow introduction, *Sostenuto assai* in C major (6-4 time), which opens immediately with a phrase in the horns, trumpets, and alto trombone,—a sort of solemn trumpet-call on the tonic and dominant of the key,—which has been called the "motto" of the whole symphony. This phrase can hardly be called a theme, for it is in no wise developed in the course of the work, and its treatment is episodic



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rather than thematic; it comes in, however, and always in the brass, at crucial moments in the development of each one of the four movements, except the third. In the Introduction it appears as a sort of *cantus firmus*, against which the strings and wood-wind play flowing counterpoint. The first twenty-four measures might be described as the strings and wood-wind groping in the dark, led on by the light of the brass. The tempo then quickens a little, *Un poco più vivace*, the wood-wind bringing in figures from the first theme of the approaching *Allegro*, over a close *tremolo* in the middle strings; the movement grows more agitated and nervous, until a downward passage in the first violins, *più e più stringendo*, leads over to the main body of the movement, *Allegro ma non troppo* in C major (3-4 time).

The first theme, given out by all the strings, wood-wind, and horns, has a characteristically Schumannesque nervousness of rhythm, to which the accents on the second beat of the measure impart something of the nature of a syncopation. It begins *piano*, then grows in a steady *crescendo* up to the entrance of the first subsidiary in E-flat major, a wild, frenetic chromatic phrase, worked up contrapuntally by all the strings and wood-wind, debouching at last into a short conclusion-theme, a phrase which, contrasted with what precedes it, seems of an almost frantic joyfulness; it is immediately imitated by the basses, and with a brief reminiscence of the nervous first theme the first part of the movement comes to a close in the key of the dominant G major. There has been no real second theme, the wild chromatic phrase which I have called the first subsidiary having nothing of the character of a second theme, notwithstanding its difference in tonality from the first. This first part of the first movement is perhaps the shortest

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known in modern symphonic writing; it is repeated. The working-out begins strongly on the first subsidiary, and continues on it for some time; then the wood-wind comes in softly with a new, sighing phrase, which is so developed that it soon assumes much of the character of a second theme, the strings still keeping up their imitative contrapuntal play with a figure from the first theme as a running accompaniment. This development goes on for a good while, until the working-out again falls back upon the first subsidiary, carrying it on with immense energy; the first theme is next made the subject of some brief developments, and then a *crescendo* climax on the conclusion-theme leads to the full return of the first theme at the beginning of the third part of the movement. This third part bears the regular relations to the first, the instrumentation being, however, somewhat more elaborate in places. A short episodic phrase in 3ds in the wood-wind leads to the Coda, in which the first theme is worked up "*con fuoco*" in a tremendous closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), is built throughout on a persistent figure in rushing sixteenth-notes in the first violins; now and then its headlong course is interrupted by little cuckoo-like calls from the wood-wind, but such interruptions are few. The first Trio, in G major, brings with it the development of a dancing triplet phrase in the wood-wind and horns, which, in its lively gayety, contrasts strongly with the fiercer theme of the Scherzo. The Scherzo is then repeated, note for note, and makes way, in time, for the second Trio; this is on a quieter theme in quarter-notes, first given out by the strings, then further developed by the wood-wind against running contrapuntal work in the violas; at last

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the whole orchestra unites upon it; little premonitory scraps of the theme of the Scherzo crop up sporadically in the first violins, and at last the Scherzo itself returns for the third time, ending with one of the most brilliant Codas in all orchestral writing, all the violins working up the main figure of the Scherzo-theme in unison; just before the close, the horns and trumpets ring out strongly with the "motto." This wonderful Scherzo is especially famous for the enormous brilliancy of effect to be drawn in it from the violins; it might almost be called the "violin *cheval de bataille*" of all great orchestras.

The third movement, *Adagio espressivo* in C minor (2-4 time), might be entitled "A Moonlight Scene" by the picturesquely minded; it is certainly to the full as suggestive of that as the first movement of Beethoven's (so-called) "Moonlight" sonata, and has quite as much right to the name. Over a quiet bass in the 'celli and double-basses, and syncopated chords in the violas, the first and second violins in unison outline a tender melody, full of Schumannesque *morbidezza* and poetry of sentiment. Soon the wood-wind adds its voice in the development of the melody, which ends in the key of the relative major, E-flat. Some horn-calls, sustained by full chords in the wood-wind, introduce the second theme, which is very briefly developed until the clarinet brings back the first theme once more, which is then worked up by the whole orchestra, closing the first part of the movement in E-flat major. The high descending trills of the violins, beneath which the wood-wind plays the closing measures of the theme, produce an exceedingly beautiful effect. A short fugato interlude on a new figure in sixteenth-notes leads to the return of the first theme in C minor, and with it to the third part of the movement; while the wood-wind plays this mel-

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ody, the strings keep up their imitations on the figure of the interlude, as a contrapuntal accompaniment. Then the second theme comes in (without the intervening horn-calls, however), this time in the tonic, C major, and the third part of the movement continues from this point exactly as the first part did. A few closing measures of Coda are appended.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), is one of the most-discussed movements in all Schumann. To the present writer it is his greatest finale by all odds. The chief objection that has been raised against it is its utter irregularity and want of balance of form. It begins clearly as a rondo; the glorious, quasi-martial first theme is strongly presented and worked out, and makes way quite regularly for a running second theme, against which the first figure of the theme of the preceding *Adagio* is soon taken up in contrapuntal imitations; then, after a short rush of the strings, the first theme returns (as it ought to in a rondo), and is worked up again on a different plan; some imitative contrapuntal developments to which this working-out leads soon assume almost the character of a new theme; indeed, one might say that here the listener can follow the whole process of the gradual genesis of a theme. But before it attains to its full shape the imitations on the theme of the *Adagio* come back once more (now in an inverted form), and the development begins to have more and more of the character of a free coda; the form of the movement is plainly "dissolving," so to speak; some soft C minor chords, interspersed with measures of silence, bring this first part of the movement to a close. Now, nothing would be irregular, so far,—save, perhaps, the episodic bringing-in of the figure from the theme of the *Adagio*,—if the movement only went on regularly; but, from this point to

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the end, the first theme is heard from no more, and the whole rondo scheme is definitively abandoned. The whole remainder of the movement (very nearly half of it, counting by pages) is, in the last analysis, nothing more nor less than an enormously long free Coda on the new theme, the gradual formation of which we witnessed near the end of the first part of the movement; not only does the principal theme not return,—save that the ascending scale with which it begins and two more introductory measures are made the subject of some contrapuntal développements at one point,—but none of the themes of the first part of the movement make their reappearance. But what saves this disproportionately long coda on material almost foreign to the movement is, in the first place, its intrinsic splendor, and, in the next place, that its enormous development finds some excuse in the fact that it is not merely the Coda to a single movement, but the extended peroration and “apotheosis” to the whole symphony. Nowhere has Schumann shown more irresistible verve and brilliancy than in his working-up of this tremendous Coda; nowhere a greater wealth of resource, nor more unflagging strength. The game is more than worth the candle!

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ALEXIS-EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He at first took up music as an amateur, while he was studying law in

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Paris, and was an employee at the Ministère de l'Intérieur. He had taken pianoforte lessons of Edouard Wolff while at the Lycée Saint-Louis, and afterwards studied harmony and counterpoint under Aristide Hignard. But, taking him as the composer into which he afterwards developed, he should properly be called self-taught. The first things of any importance he wrote were two operettas: *l'Etoile*, brought out at the Théâtre des Bouffes-Parisiens on November 28, 1877, and *l'Education manquée*, given at the Cercle de la Presse on May 1, 1879. These were of somewhat more value than works of the sort generally brought out at such houses in Paris. In 1881 he began to devote himself entirely and professionally to music, publishing *Dix Pièces pittoresques* for pianoforte, and in 1883 an orchestral rhapsody, *España*, on original Spanish motives, which had much success at the concerts at the Château d'Eau. He was for two years chorus-master at this theatre (1884-85), where he helped Lamoureux bring out the first two acts of Wagner's *Tristan und Isolde*. While there he also brought out a scene for mezzo-soprano and female chorus, entitled *la Sulamite*, on March 15, 1885, and some scenes from his opera, *Gwendoline*. This latter work was given entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. On May 18, 1887, a more extended work, *le Roi malgré lui*, was produced at the Opéra-Comique in Paris; the performances were unfortunately interrupted by the burning down of the theatre on May 25; but the work was reproduced after the Opéra-Comique had moved to the old Théâtre-Lyrique, on November 16, 1887. Chabrier has been known for some time as a more and more brilliant light of the ultra-modern French school, and is especially noted for his technical skill in instrumentation and in making the most of his ideas.

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The prelude to the second act of *Gwendoline*, given at this concert, affords no basis for technical analysis; it is written in the freest style of the school to which Chabrier belonged, and might almost be called a free orchestral improvisation,—if it were possible for a composer to improvise on the orchestra. It presents a succession of expressive melodic phrases and rich orchestral effects, and is written for very full modern French orchestra, only the usual cornets being conspicuous by their absence.

OVERTURE TO "SAPPHO," IN G-FLAT MAJOR, Op. 44 . . CARL GOLDMARK.

This, Goldmark's latest orchestral work, begins with an introduction, *Moderato assai, alla breve*, in G-flat major (2-2 time). The first twenty-eight measures are for the harps alone,\* broad phrases in strongly swept chords, that have at once something of the character of a choral chant and of a solemn march. Against a soft repetition of the first two phrases of this passage, played by the harps as an accompaniment, a solo oboe then plays a suave melody of a rather pastoral character in 6-4 time, a solo flute continuing the melody over the next two phrases of the original harp passage, ending on the full chord of the tonic, G-flat major. The movement now changes to *Con fuoco* in E-flat minor (4-4 time), the whole orchestra (minus the trombones, tuba, and harps) dashing upon a turbulent theme which is to be regarded as the true first theme of the overture. This theme is worked up with great energy, and in very full scoring for some time, until, after two sudden retards, it merges into a broad *cantilena* which forms the summit of the long climax. The movement gradually grows broader and quieter, and at last changes to "*Sehr langsam* (very slow)" in B-flat minor (later in C-sharp minor), 6-4 time, and the first oboe and horn in octaves sing the pastoral melody of the Introduction over sustained harmonies in the other wood-wind and the violas and 'celli, and flowing arpeggi in the harps; when the key changes to C-sharp minor, the violins take up the same melody in octaves over a similar accompaniment; it is the *cantabile* second theme of the overture. It is worked up at great length in climax until the full force of the orchestra is called into play; then it dies away again to hushed *pianissimo*, ending softly in E-flat minor.

Upon the long-sustained *pianissimo* E-flat minor chord of the clarinet, bassoons, and horn a solo violin now comes in suddenly in *forte*, with a

\* One can hardly help noticing in the published score of this overture an indication of the different orchestral conditions existing in Vienna (where the work was written) to-day and in Paris, even as far back as Berlioz's time. On the first page of the score of this *Sappho*, in the tabulated list of orchestral instruments, Goldmark has put: "Harp; if possible 2." Berlioz used to write in his scores: "Harp; at least two."

slow ascending arpeggio that leads to the original pastoral melody, and in the original key of G-flat major, now played by the solo violin over the simple harp accompaniment, as at first. After four phrases of this melody, so played, it is still further carried on in the same key in four-part harmony, by a quartet of wind instruments (1 flute, 1 oboe, 1 clarinet, and 1 bassoon). The turbulent first theme now returns (*Con fuoco*) in F-sharp minor, and is worked up much as before, the key shifting back again, however, to E-flat minor before very long. The development is almost precisely what it was in the first half of the overture, except that it becomes more extended in the treatment of the second theme, which is now worked up to a triumphant pæan with the full force of the orchestra, in true Goldmark fashion. When it dies away again to *pianissimo*, as it did before, the first theme sets in again, fitfully and stormily, and is worked up in a strenuous coda. This, too, sinks back, *diminuendo e ritardando*, to *pianissimo* in A-flat minor; and the solo violin comes in once more with the second theme in the original G-flat major against delicate sustained harmonies in the high wood-wind. A new strenuous coda for the full orchestra brings the overture to a close in G-flat major.

This overture has, both in respect to form and the general character of its second theme, much in common with the same composer's earlier overture to *Sakuntala*. It is scored for very large orchestra, there being parts for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, 1 bass-tuba, 3 kettle-drums, 2 harps, and the usual strings.

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OF THE

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Season of 1894-95.

Mr. EMIL PAUR, Conductor.

First Concert, Wednesday Evening, October 31,  
At Eight.

### PROGRAMME.

Richard Wagne:	-	-	-	-	-	Prelude to "Die Meistersinger von Nuernberg"
Ambroise Thomas	-	-	-	-	-	Romanze, "Mignon"
						Mons. MAUGIERE.
Verdi	-	-	-	-	-	Aria, "Don Carlos"
						Mons. PLANCON.
Haendel	-	-	-	-	-	"Sweet Bird" (Air de Rossignol de "L'Allegro et il Penseroso")
						Mme. MELBA.
						Flute Obligato by Mr. CHARLES MOLÉ.
Chabrier	-	-	-	-	-	Prelude to Act II. of "Gwendoline"
Gluck	-	-	-	-	-	"Che farò," from "Orpheus"
						Mme. SCALCHI.
Schumann	-	-	-	-	-	Song, "The Two Grenadiers"
						Mons. PLANCON.
Arditi	-	-	-	-	-	Waltz, "Se Saran Rose"
						Mme. MELBA.
Mendelssohn	-	-	-	-	-	Notturmo, Scherzo, and Wedding March from "Mid- summer-Night's Dream" music
Verdi	-	-	-	-	-	Quartette, "Rigoletto"
						Mesdames MELBA and SCALCHI.
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Brahms	-	-	-	-	-	"Academic Overture"

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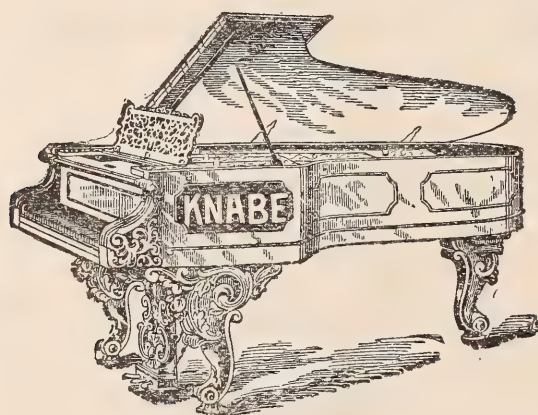


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The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the "King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns one more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied* and *Werblied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up contrapuntally in conjunction with a queer, skipping, little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of the most beautiful and ingeniously constructed passages in all Wagner.

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The first violins, 'celli, and some of the wind instruments play the melody of Walther's *Preislied*; as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the woodwind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

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EMMANUEL CHABRIER.

ALEXIS-EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and died in Paris on September 15, 1894. He at first took up music as an amateur, while he was studying law in Paris, and was an employee at the Ministère de l'Intérieur. He had taken pianoforte lessons of Edouard Wolff while at the Lycée Saint-Louis, and

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afterwards studied harmony and counterpoint under Aristide Hignard. But, taking him as the composer into which he afterwards developed, he should properly be called self-taught. The first things of any importance he wrote were two operettas: *l'Etoile*, brought out at the Théâtre des Bouffes-Parisiens on November 28, 1877, and *l'Education manquée*, given at the Cercle de la Presse on May 1, 1879. These were of somewhat more value than works of the sort generally brought out at such houses in Paris. In 1881 he began to devote himself entirely and professionally to music, publishing *Dix Pièces pittoresques* for pianoforte, and in 1883 an orchestral rhapsody, *España*, on original Spanish motives, which had much success at the concerts at the Château d'Eau. He was for two years chorus-master at this theatre (1884-85), where he helped Lamoureux bring out the first two acts of Wagner's *Tristan und Isolde*. While there he also brought out a scene for mezzo-soprano and female chorus, entitled *la Sulamite*, on March 15, 1885, and some scenes from his opera, *Gwendoline*. This latter work was given entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. On May 18, 1887, a more extended work, *le Roi malgré lui*, was produced at the Opéra-Comique in Paris; the performances were unfortunately interrupted by the burning down of the theatre on May 25; but the work was reproduced after the Opéra-Comique had moved to the old Théâtre-Lyrique, on November 16, 1887. Chabrier has been known for some time as a more and more brilliant light of the ultra-modern French school, and is especially

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## ENTR'ACTE.

### GOUNOD AND VERDI ON RICHARD WAGNER.

It was in March of the year 1878. A highly interesting novelty was in preparation at la Scala for the grand carnival season: Gounod's *Cinq-Mars*, and the famous French composer had promised his appearance for the opening night. Gounod was an equally lovable figure in the eyes of the Milanese, both as man and artist. His *Faust* was the opera which, after a long interval, had run the obstinate blockade of Italian musical Chauvinism and made possible the importation of other noted foreign works of art. Gounod's *Faust* may be regarded as the immediate forerunner of Wagner's *Lohengrin*. Had the former not become popular with the Italians through

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countless performances, *Lohengrin* would never have had its sensational success on its first performance in Bologna.

Our crowd of Milanese artists were to celebrate the evening before Gounod's *Cinq-Mars* with a solemn *risotto* in the splendid rooms of our club *degli artisti* in honor of the famous French composer. Gounod occupied the place of honor at the horseshoe table, and we younger musicians formed his escort. These artists' suppers take their name from the traditional dish of the country, which must never be omitted, no matter what the rest of the banquet may be. Otherwise they are noteworthy for their free-and-easiness and jollity, for a *non plus ultra* of humor and foolery which one can understand only after living for some time under the eternally blue Italian sky. The supper was over. Gounod strolled through the patrician halls of the club, admiring their splendor and artistic good taste, enchaining us all, and forming a close circle around himself by his witty causerie, in which spoke a full artist's heart, a pure child's soul.

None of us had a presentiment that the cold, hard-hearted Milanese public would next evening pronounce sentence of death upon his charming opera, nor that the famous author would turn his back in bitter resentment upon the once so devoted proud Lombard city, with the fixed resolution of never setting foot in it again.

Suddenly he laid his hand upon my shoulder. "You are a German, and naturally a Wagnerian!" he said, and a gentle, delicate smile of irony

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played about the mobile corners of his mouth. On my answering quite as briefly in the affirmative, Gounod threw himself lightly upon a lounge near by and began to demonstrate to me his views on Wagner and the direction in which he had struck out in art.

“Wagner is the stage-composer of the greatest genius that ever was. But he was blind,—his hangers-on have robbed him of his eyesight. Had this rare man pursued farther the paths in which he at once conquered the hearts of his fellow-countrymen and of the whole cultivated world of art with *Tannhäuser* and *Lohengrin*, then should we have before us to-day an artistic phenomenon such as the world has perhaps never seen!—But, as it is”—and he shrugged his shoulders in pity, “Wagner dies—he has dug his own grave! Just you go to him and tell him I said so!”

I saw only too well that no discussion of this highly interesting subject could be of any benefit to either party, and led the conversation to another theme. Gounod suddenly sprang up from the lounge, as if in wild ecstasy, and, turning again to me, cried out loud and excitedly: “O divine Mozart! What effect hast thou not done with the simplest means, with thy two minor scales and the Commendatore-motive in the *Don Giovanni* overture!—*Il n’y a que ça! Il n’y a que ça, mon cher!* And tell your Wagner that he is a genius, a great genius,—but that he has forgotten to thank Providence for it.” Thus he spoke, and soon had the famous painter Pagliano by the col-

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lar, talking to him about the most recent progress of the Ambrosian school of painting. With Gounod things went down-hill from that time forward. *Cinq-Mars, Polyeucte, Tribut de Zamora*, a chain of failures—with Wagner: *Tristan und Isolde, Nibelungen, Parsifal*, what a mighty altitude!

It was last autumn. The express-train rushed through the plain of Lombardy one superb afternoon, and took us, a small party, to Bologna, where we meant to listen to *Lohengrin*. I had been sent to Italy on a secret mission, to spy out whether there were any possibility of taking the Angelo-Neumann Wagner-Theatre to the promised land of art, for it to bring the Tetralogy to performance there in the *German* language. Oh! curious irony of Fate! Once all singing was done in the Italian tongue,—time was when it was forbidden to sing in any other idiom, *la dolce lingua del si* resounded in all lands; and to-day we dare to bring a language that was down on the operatic Index *even* to *Italian* ears! I succeeded in drawing up contracts for Venice and Bologna; the continuation of this most unusual operatic visit to Italy to other important cities was to depend on the success of Wagner's giant work on these two notable stages.—I had seen in Milan, in the possession of a private individual there, a letter of Richard Wagner's, one of the most beautiful he ever wrote, permeated with that pure, sacred feeling for art that can come only from the yearning after an unknown something. This letter, addressed to Mme. Lucca, the pub-

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lisher's wife, is written, to be sure, in far from elegant French, but even gains from the clumsy style and use of language, and shows in a most interesting way Wagner's seeking in a foreign tongue for the *German* expressions that appear clearly in it. The great, now dead, master wishes longingly to have his works given in Italy, the *only and truest land of art*, and in the *German* language, at that.—Wagner need not have felt any regret at his libretti being translated into the Italian idiom. These translations are among the best in their field of literature. Boito has translated *Rienzi* and *Tristan und Isolde* (the latter drama in really *masterly* fashion); Marchesi, *Tannhäuser* and *Lohengrin*; Giovannini, *Il vascello fantasma* (Flying Dutchman); and truly phenomenal work in this department are the as yet unpublished translations of the four Nibelungen-evenings by Angelo Zanardini. That these texts could ever be even approximately rendered into another language, especially the Italian, seemed to me like a fairy-tale; yet in spite of all this, "the Incredible here grows to Event!"

A shrill whistle sounded, and we drew into the thoroughly smoke-blackened station at Piacenza.—This was the first large station since Milan. I saw on the platform the tall, youthfully fresh, and elastic form of Giuseppe *Verdi*. He was waiting for the express-train to Genoa. The great Italian tone-master very often takes this trip, to get from his villa Sant' Agata, in the neighborhood of Piacenza, to his winter home, the Palazzo Doria in Genoa. I jumped out and ran up to the master, whom I knew,

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and greeted him reverently. "Aye, aye, Sior Martino," said he with a roguish smile and a threatening wag of his finger, "of course you're for Bologna, to hear *Lohengrin*! Well, you're right, boys! Wagner is every inch a man! Only, don't imitate!!—To *learn* from the grandeur of his conceptions, from the perseverance with which they are carried out, how to tread the thorny path of art with energy and courage, without regard for all that surrounds us—I have at home in Sant' Agata the scores of the four great muuic-dramas that make up the *Ring der Nibelungen*. There is a great deal that I don't understand, that confuses me, and that I reject—but, but Wagner is every inch a man!"

I asked him if he had got news yet of his *Simone Boccanegra*, which had recently come to performance at the Court Opera in Vienna.—I knew that its success had not been any too satisfactory to him.

"Bah!" answered Verdi carelessly, "the telegrams may perhaps be in Genoa—but"—and he went on passionately: "How can my clear, distinctly articulated music hope for a really enthusiastic reception there, when a host of Wagner-followers try to demonstrate absolutely to people that only Wagner's music is to be listened to to day? Highly as I honor the man and the artist, I still would strictly forbid any art-disciple who was not firm in his saddle in all the arts of single and double counterpoint to take one of Wagner's scores in his hand!—There you have all of them, *mio caro Martino*, I will count them over to you on my fingers, our most

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gifted younger composers who all want to imitate the *maestro tedesco*. Nothing can get along now without four violins, violas, and 'celli *divisi*,—without ten trombones and ditto horns,—and then monstrosities have come to light that *could not help* giving Wagner a bad name with us! Wagner himself I honor, even though he has almost horrified me,—but his school is an abomination to me! What I hold to be finally valid in the principles of *dramatic* art, I hope to be able to show you in my *Jago*."

He shook me cordially by the hand, stepped quickly into the parlor-car that is always put at his disposal, and away rushed the train. We arrived in Bologna in time to be present at a superb performance of *Lohengrin* at the Teatro Communale, after refreshing ourselves at the Hotel Brun.—  
MARTIN ROEDER, *Aus dem Tagebuche eines wandernden Kapellmeisters*.

JOHANNES BRAHMS (born in Hamburg on May 7, 1833, still living in Vienna) may safely be said to hold the first rank as a composer in the domain of pure music to-day. He began his musical education under his father, then continued and completed it under the noted Eduard Marxsen at Altona. On a visit to Düsseldorf in 1853 he met Schumann, who listened with the deepest interest to several of his compositions as he sketched them out to him on the pianoforte, and prophesied the highest



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things of him. Brahms soon returned to Hamburg, where he remained, studying hard and publishing not a little, up to 1861. His reputation was already establishing itself, if in somewhat restricted circles: what he wrote was calculated to interest only musicians and the more highly cultivated music-lovers, and found little favor in the ears of the musical public at large. In a certain sense, his fame at this period fell down between two stools: his profound, daring, and often abstruse harmony rather estranged the classicists from him, while his adherence to the older, traditional forms of composition won him no sympathy from the more modern come-outers. Moreover, there was in his works a certain austere-seeming spirit, a lack of what had hitherto been generally accepted as charm of manner, that repelled the average listener. In 1861 he moved to Vienna, where he conducted the Sing-Akademie in 1863-64, and was conductor of the concerts of the Gesellschaft der Musikfreunde from 1872 to 1875. His reputation as a composer grew apace, but still mostly, or only, in the more cultivated musical circles.

A change was, however, soon to come; and it did come with well-nigh unprecedented suddenness. When his first symphony in C minor was brought out in Carlsruhe on November 4, 1876, after he had been working on it for upwards of ten years, off and on, he suddenly found himself

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world-famous. Hardly ever has a new composition made so much and such immediate noise in the world: one soon heard of a new and strong party of "*Brahmsianer*," as one had hitherto heard of "*Wagnerianer*"; and Brahms found almost in a single night that there was ample room for him at the top. His fame began to spread all over Germany and to England and the United States. Curiously enough, he is perhaps the only great German composer since Beethoven, having no especial relations with England, whose genius was recognized there before it was in this country. Still, to this day, France and Italy have obstinately closed their doors to his works; but this is not unnatural, upon the whole, for never was a composer whose whole musical attitude, whose habitual train of musical thought and forms of expression, are so diametrically opposed to French or Italian habits and taste. Up to this day the only large orchestral work of his that has been heard in Paris is his second symphony, in D major, which came to one performance some years ago, and "did not please." But in Germany, Austria, England, and America he now reigns supreme and almost unchallenged in the field of pure music. He has never written for the stage; indeed, there is little of the dramatic element, certainly nothing whatever of the theatrical, in his genius. He is the great modern champion of absolute music: he has never even written a symphonic poem nor other composition of a so-called "descriptive" character. His chosen field is the symphony, the overture, and the higher forms of pianoforte and instrumen-

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tal chamber-music. Yet he has also written not a little for voices. At the head of his choral works stands his *Deutsches Requiem* (Vienna, 1868); next to this should be mentioned his cantata, *Rinaldo* (after Goethe), his *Nänie*, *Schicksalslied*, and *Triumphlied*. He has also done much in the way of song-writing; in fact, there is hardly a musical form, except the opera or lyric drama, in which he has not worked. The singular slowness with which Brahms's genius has won general recognition — and he is still far from being what would be called a popular favorite anywhere — is probably due to his real profundity of musical thought and the originality both of his melodic invention and his style in general; and it is to be noted that this originality of his, the unaccustomedness of his musical expression, must have seemed all the more repelling and hard to understand, that he did not, like Berlioz, Liszt, or Wagner, seek to overthrow old traditional musical forms nor establish new ones. New as his wine was, he was content to put it into old bottles; he is individual and original as may be, but he is in no sense a pioneer, an explorer of new and untravelled musical regions. It is therefore hardly surprising that his progress with the general public should have been slow, seeing that he came upon the field contemporaneously with the great Wagnerian movement, and at a time when public attention was almost exclusively directed toward men whose search after new bottles was, at the very least, as eager as their new wine was strong and heady. But, if slow, his progress with the public has been wonder-

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fully sure, and the Brahms enthusiasm among musicians shows no signs of diminishing. On the contrary, it is still on the increase.

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### PROGRAMME.

Sgambati - - - - - Symphony No. 1

- |   |   |   |     |
|---|---|---|-----|
| I. Allegro vivace, non troppo (D major) | - | - | 3-4 |
| II. Andante mesto (G minor)             | - | - | 6-4 |
| III. Scherzo: Presto (B-flat major)     | - | - | 3-4 |
| Trio: Un poco meno (G-flat major)       | - | - | 3-4 |
| IV. Serenata: Andante (D minor)         | - | - | 2-4 |
| V. Finale: Allegro con fuoco (D major)  | - | - | 4-4 |
- (First time.)

Haydn - - - - - Aria, "The Seasons" (Le Laboureur)

Gluck - - - - - Tambourin, Gavotte, and Chaconne

- |  |     |
|--|-----|
| I. Tambourin from "Iphigénie en Aulide" (D major)                        | 2-2 |
| II. Gavotte from "Armide" (F major)                                      | 2-2 |
| III. Grand Chaconne from "Iphigénie en Aulide" and<br>"Orphée" (D major) | 3-4 |

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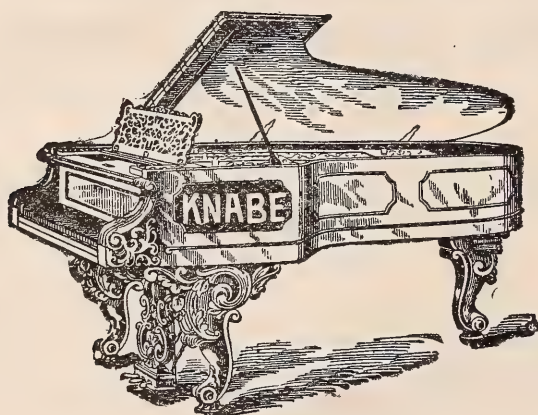


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GIOVANNI SGAMBATI was born in Rome (Italy) on May 28, 1843. His father was a lawyer, his mother a daughter of Joseph Gott, the London sculptor, who lived and practised his art for many years in Rome. The boy was meant by his parents to follow his father's profession ; but he soon showed such a taste and aptitude for music that, unlike many noteworthy musicians whose parents originally intended them for other professions, he was allowed to follow his native bent, and begin his musical education at an early age. It is likely enough, however, that his father's death in 1849, when he himself was only six years old, may have had something to do with no obstacles being placed in the way of his devoting himself to a musical career. After the elder Sgambati's death the mother took the young Giovanni and another child to Trevi, in Umbria, where the boy studied the pianoforte and harmony under Natalucci, a former pupil of Nicola Antonio Zingarelli at the Collegio Reale di Musica di San Sebastiano in Naples. The boy not only made rapid progress under his teacher, but also had a remarkably fine contralto voice, and was noted from the time of his arrival at Trevi for his solo-singing in church ; he also passed through a period of child-wonderhood, playing the pianoforte with much applause in public, conducting small orchestras, and writing some pieces of sacred music for voices. In 1860 he went to establish himself in Rome, being then twenty-seven years old. Here his reputation as a pianist grew rapidly, and he was especially noted for the classical character of his programs and his penchant for Beethoven, Schumann, and Chopin. Indeed, he was one of the most actively energetic of Italian musicians in introducing the great German masters to the Roman public. Still his ever vigilant self-criticism soon made him dissatisfied with his own proficiency as a

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pianist, and he determined to go to Germany to continue his studies there. But a lucky circumstance made his projected trip to Germany useless. Franz Liszt, disgusted with the slight encouragement his efforts to produce the great dramatic works of Schumann, Wagner, and Berlioz had met with in Weimar, threw up his post there after the failure of Peter Cornelius's *Barbier von Bagdad* (in its first, unrevised form), and soon after came to settle in Rome. Sgambati thus found that, instead of having to go to the mountain, the mountain had come to him. He stayed on in Rome, studying hard under Liszt's supervision and direction, and becoming the first of Italian pianists. Liszt always had the greatest esteem for him. His compositions also began to win him an enviable reputation with the more advanced Roman musical *conoscenti*; as prominent among them may be mentioned a string quartet, two quintets for pianoforte and strings (in F minor and G minor), an octet, and an overture to Cassa's drama *Cola di Rienzi*. In 1869 he and Liszt made a pleasure trip together to Germany; and it was on this excursion that he first heard a performance of a Wagner opera in Munich. He returned to Rome before the year was out, and founded a free pianoforte class at the Accademia di Sta. Cecilia. Some time before this he had attracted the notice of the Prussian ambassador to Rome, Herr von Keudell, a noted music-lover, and he conducted the orchestral concerts given from time to time at the Prussian embassy; here some of his most important compositions first saw the light. It was here also that Richard Wagner first heard some works of his in 1877, the result being a warm recommendation from the great master to the firm of Schott, in Mainz, to publish Sgambati's two quintets and some other pieces. This unlooked-for recognition fired him on to further efforts. He wrote a festi-

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val overture, a concerto for pianoforte and orchestra, in G minor, a second string quartet, and his first symphony in D. This last was produced at a concert in the Quirinal Palace on March 28, 1881, in presence of the king and queen of Italy, and a large assemblage of distinguished personages. Its success was immense, and Sgambati was rewarded by the order of the Crown of Italy. In 1882 he made his first professional tour to England, playing his pianoforte concerto at the Philharmonic Concerts on May 11, and conducting the symphony at the Crystal Palace on June 10. The symphony made an especially fine impression. In 1886, on Liszt's death, he was elected to succeed him as member of the Institut de France, in Paris. In 1887 he played his F minor quintet and conducted his second symphony in E flat minor at the Tonkünstlerversammlung in Cologne. Sgambati has long been recognized as standing in the first rank of Italian composers for the concert-room. For the stage he has, as yet, written nothing,—something almost unprecedented in Italy, where the opera was for several generations of composers almost the only field cultivated with enthusiasm. If a parallel may be drawn, Sgambati's reputation and position as a composer in Italy is very like that of Camille Saint-Saëns in France: that of a very learned and thoroughly equipped musician of rather Teutonic tendencies, writing in an elaborate, highly finished and, for an Italian, rather severe style, but a man of distinguished talent rather than genius, whose ideas lack something of perfect spontaneity, and who is not without his dry moments. His larger works, in general, show the influence of Liszt and Berlioz rather than of Wagner, although the influence of Schumann, and even of the old Italian *a cappella* contrapuntal writers of the sixteenth century is not unapparent at times.

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This symphony was first given "at the Court of the Quirinal" in Rome on March 28, 1881.

The first movement, *Allegro vivace, non troppo*, in D major (3-4 time), although somewhat irregular in form and unconventional in plan, is not, however, foreign to the spirit of symphonic development. Instead of the conventional *allegro* first theme, followed by a *cantabile* second theme in another key, and this by a conclusion-theme, to round off the first part of the movement, we have here a little sighing chromatic figure, given out by the clarinets and violas in octaves, against a twittering accompaniment in the violins and an occasional upward flicker in the flutes and oboes, followed by a more lively running passage, first in the flutes and then in the oboes, which might be called a first subsidiary. Then come some developments in *crescendo* for the full orchestra, leading to a call from the horns, answered by the lower strings and kettle-drums, which sounds as if it were to announce the entrance of the second theme. The persistency of the tonic in the arpeggio figure that follows in the 'celli seems, however, to preclude the idea of a second theme's coming just yet; for the tonic is the only key in which a second theme should not appear. The riddle is soon solved: the wood-wind and horn sing a flowing melody in a rather waltz-like rhythm, which is soon recognized as being the full melodic development of the little sighing figure with which the movement began; this is really the principal theme of the movement, of which the initial chromatic figure of the clarinets and violas was but the undeveloped germ. This is now developed at some length, the melody lying for the most part in the wind instruments. It leads to a chattering little theme in C-sharp minor,

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given out by the wood-wind and busily worked up by it and the strings, ending with some *pianissimo* chords in C-sharp major. Here ends what is really the first part of the movement.

A rising *crescendo* climax (beginning over an organ-point on C-sharp in the 'celli, and a simultaneous sustained roll of the kettle-drums on D) of a somewhat Verdi-ish, operatic character leads to the working-out, which is exceedingly short and unelaborate. The third part of the movement soon begins, but in the key of E major instead of in the tonic D major, the little sighing figure (originally C-natural, B, B-flat) being now extended from semi-tones to whole tones (D-sharp, C-sharp, B), and given out by the oboe, clarinet, and violas; at the second repetition, however, the tonality sinks to D minor, and the tonic is thus reached. This third part bears quite regular relations to the first, save that some new rhythmic developments of the flickering figure of the flutes and oboes at the beginning of the movement precede the entrance of the principal theme. There is a short coda, and the movement ends in hushed *pianissimo*.

The second movement, *Andante mesto* in G minor (6-4 time), begins with a restless, heaving motion in the basses, which is kept up throughout a great part of the movement. Over this bass the wood-wind give out a mournful melody, which soon makes way for a broader *cantabile* theme, given out by the first violins in octaves, and developed with fuller and fuller orchestration. A fanciful little interlude leads to a choral melody, played in soft harmonies by the wood-wind and horns, and accompanied with flowing arpeggj in the flute and harp. The somewhat ascetic harmony, reminding one of the chord-progressions common in the old contrapuntal treatment of the Gregorian chaunt, stamps this choral as distinctively Ital-

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ian. It is gradually worked up with the full splendor of the orchestra. Then the violins take up their broad *cantilena* once more over the heaving bass, and a brief reminiscence of the little mournful tune of the wood-wind at the beginning of the movement brings the whole to a close.

The third movement, Scherzo: *Presto* in B-flat major (3-4 time), might be called a double scherzo. The form of a scherzo with two trios is familiar enough; but here we have only one trio, but two scherzos. The form is as follows: a scherzo in two regular sections, in B-flat major, the first section being eleven measures long, and the second thirty-nine measures; this is followed by fifty-two measures in the same key, on another theme, developed quite after the scherzo model, although the divisions are not indicated by double bars in the score, and there are no repeats; then the first scherzo is repeated once more. Were it not that the second of these two scherzi is in the tonic B-flat, like the first, and is not of that more *cantabile* character which one expects in a trio, this whole part of the movement might very well stand as a Scherzo and Trio in itself. But now comes the real Trio: it begins, *per saltum*, and without modulation, in the key of G-flat major; the tempo is "*Un poco meno.*" The wood-wind and horns give out a graceful theme entirely of the "trio" character, the sustained chords that close each phrase of which are enlivened by a light, breezy fluttering in the strings; this theme is developed briefly, if with much splendor of orchestration, and constitutes the whole Trio. The first of the two Scherzi is then repeated, but in a shape that is somewhat condensed in some places, and extended in others; the second Scherzo (or second part of the Scherzo, if you will) does not reappear.

The fourth movement, Serenata: *Andante* in D minor (2-4 time), is in one of those old, quasi-Gregorian modalities that hover on the dividing line between two keys, between A minor and D minor. It is in the song form,

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The Chaconne (in Italian *Ciaccona*) was a dance of probably Spanish origin; the name in Spanish is *Chacona*, from the Basque *chocuna*, "pretty." It was usually in 3-4 time, and was a great favorite with the old clavecin composers, who introduced it into their suites in the form of a theme with many variations. It closely resembled the Passaçaglia.

## ENTR'ACTE.

HANS VON BULOW AND VERDI.

(By *Martin Roeder*. Translated from the author's MS.)

Verdi's gleaming star seemed near extinction, about the beginning of the seventies. At least, so said the young Milanese musical Hotspurs, To be sure, his last two operas, *La Forza del Destino* and *Don Carlos*, first produced abroad and afterwards more or less adversely criticised in Italy, had been followed by a third, which brought Verdi's genius fully to light again; still the popularity of *Aïda* was not really much believed in in Italy. Verdi had written his, now unquestioned, masterpiece for the then Khedive, Ismaïl Pasha, for the opening of the Suez Canal and the accompanying festivities, and had won an enormous success with it in Cairo. But the Milanese musical youth — *i progressisti* — agreed, all the same, that the Busseto master was completely written out, and that it was at last high time for "another and a worthier" to come and mount the musical throne of Italy. The first waves of Wagnerian enthusiasm were beginning to swell; a threatening storm — threatening to the fragile edifice of modern Italian music — was blowing from across the Alps, and premonitory revolutionary symptoms were diagnostically observable. A mutinous, hot-blooded element, made up mostly of Conservatory pupils in their "storm and stress period," with the advantage of a solid musical education, summoned up all its subtlety to prove to the astonished older generation that it had been hitherto the victim of a degenerate musical Baal-worship, and that all music from Rossini down to his last follower, Verdi, had

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nothing in common with the true, uncounterfeited art of tones ; that the true Evangel was now, for the first time, preached with the timid attempts at introducing Wagner's operas, and that every one's eyes were to be opened ! At the same time they hammered away like mad at their pianofortes, to exhibit the overture and march from *Tannhäuser* and the introduction, bridal procession, and intermezzo from *Lohengrin* as musical illustrations of their theories.

Bach, Beethoven, and Schumann, who had hitherto been known only by name in Italy, especially as regards their larger works, then formed the firm classical foundation of the Milanese musical youth, thanks to an enlightened body of teachers ; and they thought that, armed with this weapon, they might fearlessly give battle to the bear-baiting Philistines. The older generation shrugged their shoulders and smiled compassionately at this young phalanx : “ *They* would draw in their horns quickly enough at their first fiasco ! ” But the righteous indignation of the old gentlemen was poured out upon the little band of teachers at the Conservatory in Milan, who were really in earnest with their art and tried to awaken the same wholesome ideas in their talented pupils. Mazzuccato, Bazzini (who is still director), Andreoli, Catalani (the highly gifted composer, who died too young), were all decried as heretics to the national art, loud accusations were openly raised against them, and their sins were held up before them every evening, as soon as they showed their faces at the *Club patriotico*, the assembling place of Lombard artists of every sort. The newspapers, too, would come out, with abusive language every now and then, in spicy articles on the heretics ; but all to no avail. The enlivening breeze blew quite too sharply across the Alps ; and if you now observed the long-haired Conservatory folk in the streets, you could see that the times were mightily changed, and that, instead of pianoforte-scores of the “ ever-young ” *Sonnambula*, *Norma*, *Lucia*, *Lucrezia*, *Trovatore*, and *Traviata*, they now carried fat volumes of Bach's B minor Mass, *Don Giovanni*, *The Seasons*, *Freischütz*, Schubert's and Schumann's symphonies, *Lohengrin*, and *Tannhäuser* under their arms. Even Mendelssohn and Spohr were an “ *überwundener Standpunkt* ” in their eyes.

On the ground floor of the huge palatial building, on the first story of which was the already-mentioned artists' club “ *patriotico*,” was the Café Cova, which, with its splendid, richly gilt mirrors, was the fashionable assembling place of all who could lay any claim to artistic or social position in Milan. A suite of rooms led to a small, very cosy corner smoking-room, along the right side of which Andreoli, Arrigo Boito, Simonetta, Domincetti, Nosedà, Carletto, and my humble self sat on sofas comfortably upholstered in brown leather, one evening in the early part of April, 1874, smoking and rattling our coffee-cups ; and it was my especial delight, as a quiet observer, to look on and listen to the excited and heated conversation of my friends. The first two are very well known musicians ; the last two were at that time exceedingly influential dilettanti, who imagined they had contributed much to the elevation of musical taste in Milan. Of



course they all belonged to the ultra-progressive party. Now and then would come a dramatic pause, a fresh cigarette would be lighted, and the smoke puffed out in long streams; then the discussion of the most burning questions of the day would begin anew, with violent gesticulation and here and there a smart slap with the open hand upon the marble-topped table. The most sarcastic remarks were especially made upon the forthcoming first performance in St. Mark's Church, on the Naviglio, of Verdi's Requiem Mass, which Verdi had written in honor of the memory of the famous Italian poet, Alessandro Manzoni. Andreoli sprang up suddenly with: "Verdi write church music! a mass! Ha, ha!" (and he laughed out wildly). "Madness! sheer madness! Where on earth can the man, who always writes in galop or waltz-tempo, have suddenly got his sacred inspiration from, his pure church style? Bah! it's preposterous! crazy!" All shook their heads in approval. "This hocus-pocus fellow," chimed in Carletto in his high, squeaking voice, "can do or leave just what he pleases, in this blessed country — *la benedetta Italia!* If he should to-day take an ear-tickling motive out of *La belle Hélène* or *Giroflée-Girofla*, and put *Lacrymosa* or *Agnus Dei* under it, it would pass muster as a Requiem as well as another." — "Zitto, zitto! not so hot, my fresh young friend," replied maestro Dominicetti, who had come in meanwhile, letting his hand fall sharply upon the marble slab, to silence the first speaker. He was an old composer, a pupil at the Milan Conservatory, who had raised great hopes in his youth. Then he had suddenly thrown music aside, and gone as an inspector of mines to an unknown desert in South America. Then he had come back, after a long absence, as a man of property — and taken up composing again; although no especial results were to be recorded.

"Verdi is the devil of a fellow," he went on, "you know well enough that my sympathy with his general artistic tendencies is none of the strongest . . . but what is true stays true . . . and this much is certain: you can never really tell beforehand with Verdi *what* may happen! Look at *Aïda*, for instance!"

"Oh, *Aïda! Aïda!* what does that amount to?" stormed Simonetta; "nothing but a lot of stuff stolen together from all quarters — from Wagner and Berlioz, Gounod and David — from Alpha to Omega! And then, whenever he gets stuck and his bellows give out, the infallible old hand-organ tune comes in to get him out of the scrape!"

"*Buona sera, signor barone,*" sounds suddenly from all mouths, as a slim little man, with sharp, restless, piercing eyes, his pincenez on his nose, steps in and fixes his gaze upon us, one by one. While the new-comer was taking me aside and putting various questions to me in German, the infernal noise had started up afresh over there, and the disputing parties almost had each other by the hair, regardless of the arrival of the little slim man. It was Hans von Bülow — known in Milan simply as "*signor barone.*" After one of the many nervous and hysterical attacks he had in the course of his life, he had determined to pass a winter in the South, and play some classical music, by way of a change, to the hot-blooded, "unmusical" Italians. He first went to Florence. There he was received in the home of the hospitable and art-loving Frau von Lützow, and had opportunity enough to show the higher Florentine society "*how the thing really ought to be done*" in the performance of chamber music. Jefe Sbolci, Magrini, and Mabellini, three of the most noteworthy musicians in Florence, gave him their aid. His fame as one of the first living musicians spread in sunny Italy with the rapidity of the wind; and he was called forthwith to Milan, to conduct some of the orchestral concerts of



the newly founded Società del Quartetto. This was the first society for chamber and orchestral music ever founded on a sound basis in Italy. There, too, did the scales fall from Italian music-lovers' eyes, and they saw how classical chamber and orchestral music ought to be treated; for never before had they heard Mozart's and Beethoven's symphonies performed in so truly pure and uncounterfeited a style.

Hitherto the power of ideal conception of Italian musicians and the practical performance of music in Italy had had very peculiar limitations, in spite of the distorted grimaces and acrobatic tricks of some of their "famous" (*illustrissimi*) conductors. There reigned also great doubt concerning the various forms of music. Shallow romanzas of the hand-organ sort, and what other languishing stuff might befit the same instrument, passed for *musica da camera* (chamber music), and every trivial overture, to no matter what Italian opera, was called a *sinfonia*. As they had heard, now and then, of a *full-fledged* Haydn or Mozart symphony, they accordingly made the distinction of calling it: *Sinfonia classica in quattro tempi* (classical symphony in four movements). Bülow was held in high honor as a musician by the Italian enthusiasts; but his cynicism and his pitiless, searching judgments on musicians and musical conditions in Italy were feared with considerable reason. His sarcasm was biting. Bülow knew all musical literature of importance, and played everything, yes, everything, by heart. His nickname was: *La biblioteca ambulante* (the walking library).

When Bülow, who used to sip his Mocha every evening at the Café Cova, had looked on at the haranguing and gesticulating of the group of heated Italians, and a fine ironical smile was playing round the corners of his mouth, he leaned back among the cushions, slapped me confidentially upon the shoulder, and began:

"Well, friend Martino! You here among the banditti, too?" and his quick glance took in the others once more. "One must be careful here, or he may be knocked down, will-'e-nill-'e. Let us hope they don't carry stilettos concealed anywhere about their persons, and are not after my life with them," he added, with a laugh.

"But master, dear master," I replied, "to-day is not the Ides of March, the Day of Julius Cæsar's death; and your dark '*Tu quoque*' most surely does not fit me."

"Na! na!" said he surlily in German, while trying in vain to put the matches that had fallen upon the table back into their receptacle, "I don't more than half trust the outlandish crew yet. *Faiseurs* who, as art-enthusiasts, want to play good music, but from whose ragged elbows all the *inis, ettis, onis* peep out with their dreadful compositions!"

"Apropos," he went on after a few moments, "do they still play the uncomprehended martyr at their Società del Quartetto?" And he examined the head-waiter from top to toe, as he stood wrapped in thought on the threshold, bearing on his shoulders the faithful likeness of the head of Napoleon — for which resemblance to the Red Prince he went by the nickname of *Plon-Plon*.

"What on earth do you mean, master?" I asked. "You know yourself that our hard pioneer service can only be carried through at a goose-step; still we can already point to some very fine results in the introduction of fragments from Wagner's operas!"

"Bah!" laughed Bülow ironically. "You show your twenty years plainly enough. Don't deceive yourself, you enviable Song-mimic and Papal Court Conductor. Ha! ha! ha! You know by your performance of the *Meister-singer* prelude and the introduction to *Tristan* — I admit that it was a colostally daring undertaking — what a fiasco you made at the concert. *We can't* -

fashion the times ; they fashion themselves, after long pushing and shoving ! The Italians will not be ripe for such grand musical deeds for a good while to come yet. They lack the thorough artistic training for it ! *Capito?* Only don't hurry on too fast, my dear friend ! All your elbow-tricks are of no use to you here, in this land where the lemons bloom ! The comprehension of such lofty creations in art as the classicists and romanticists have given us will come to the Italians either *never*, or *very late* ! ”

“ Don't be so severe, now ! ” retorted I ; “ there are at least enthusiasts . . . ”

Oh pooh ! ” cried Bülow petulantly ; “ what do music-enthusiasts amount to ! At the bottom of their hearts they still think Rossini, Bellini, and Donizetti the ‘ masters of masters,’ and that *Lucrezia Borgia* or the *Puritani* are jewels in the crown of Creation. The musical literature of the Italians stops short at *William Tell*. None of them *can* get beyond that ! ”

“ Well, it isn't quite so bad as that,” I put in ; “ after all, we can't ask for the impossible . . . ”

“ It isn't so bad as that ? ” Bülow replied slowly ; “ Pedrotti in Turin, the dear good old Pedrotti, had a dose of it with his performance of Schumann's *Manfred* overture, not long ago ! They just laughed at him and hissed. They wanted to know if that was an overture, any way ? I suppose Schumann ought to have gone to school to Rossini ! ” — “ Pearls before swine ? ” added Bülow in an undertone.

Suddenly he brightened up and looked over to where Carletto was sitting.

“ Who on earth is that barber's apprentice over there, with a sample-list of sweet-smelling pomades and anointing oils on his curly pow ? ”

“ That's a newly-discovered genius,” I replied, “ a young sculptor, Carlo Prati — once a clarinet player — who afterwards skipped from one saddle to another, and now presents himself to the world as Praxiteles redivivus ! ”

“ How so ? what are you talking about ? ” asked Bülow, pushing his eyeglass back upon his nose and looking sharply at the gesticulating Carletto.

“ That's easily told, honored master,” I continued, lighting a fresh cigar and ordering Napoleonides to bring a *ghiacciata* (iced drink) for Bülow and myself, and examining the group over yonder, who were still discussing some unimportant occurrence at high pressure of excitement, without noticing Bülow and me.

“ I still remember the day quite distinctly. We were to give Mendelssohn's *St. Paul* at our Società Corale (the first performance given anywhere in Italy up to 1873). In the ‘ Conservatory prison,’ — you know : that dark, cold, inhospitable hall, formerly the Dominican refectory, until, in 1867, the Italian government changed the monastery into a conservatory. Well, as I was saying, it was an icy winter morning, and the snow lay a foot deep in the streets. After I had passed through a lot of cross passages, to get to the director's ‘ *ufficio*, ’ I was in the fourth court-yard and saw, to my great astonishment, a superb life-size figure of snow, a counterfeit presentment, perfect in every detail, of the director, Alberto Mazzuccato ; the artist (Carletto over there) was still standing before it, modelling away at it, here and there, and putting in little bits of charcoal for eyes, nose, and mouth. He saw neither me, coming from his right, nor Mazzuccato himself, coming from his left. The director didn't see me either, and stood stock still in front of the statue with an astonished look on his face.

“ *Per bacco*, ’ the genial director cried out of a sudden, ‘ *per bacco* ! Carletto ! And so you're wasting your time here . . . rasping scales on the clarinet, fit to drive a man deaf and blind . . . bringing in exercises to the harmony classes, that seem to have sprung up in unimagined parts of the



universe . . . and haven't gone long ago to study with a sculptor? Just look, friend Roeder,' slapping me good-humoredly on the shoulder with his fleshy palm, 'am I right or not? *Caspita!* I'll go right off and speak to the president about it!' The snow monument stood there for three days, in the enduring cold, and was admired by every one. Carletto was the hero of the day, and was soon after sent to study with the famous sculptor, Monteverde; and he promises him a brilliant career!"

"So, so!" said Bülow thoughtfully; and the call came from the group over there, which had at last grown silent: "Excuse us, Baron, for not listening to you; but we've had a highly interesting discussion . . . so, once more, Baron, good evening! How are you?"

"Very well, thanks; the same with you, I hope! What's the news?"

"News!" bellowed Andreoli, with a laugh like a horse's neigh, "news? Why, don't you know that the 'master of all masters,' Giuseppe Verdi, is going to have his *Manzoni-Requiem* brought out in a few days at St. Mark's, in spite of all impediments? To-morrow is the public rehearsal. The first Italian instrumentalists, Sivori, Cavallini, Braga, Rampazzini, and Bottesini have volunteered to play in the orchestra, and all the famous opera singers who happen to be disengaged just now are to sing likewise as volunteers in the chorus." After a little while he added, emphasizing every word slowly and carefully: "Your judgment is very anxiously looked for, master" (looking, the while, slyly at Bülow).

Bülow's face grew darker. He bit his thin lips, passed his hand nervously over his moustache, and put his pincenez straight.

"Please leave me out of the game," he remarked curtly, "I don't want to expose myself to any more unpleasantnesses during my visit, and wish to keep up my artistic incognito! You know that I say neither a good *Yes* nor a sharp *No*. And why should I tear the veil from the eyes of the Italians on this occasion, *in dulci júbilo*, and disturb their illusions?"

"But you must at least hear the work; perhaps at the public rehearsal. I'll get you a ticket without anybody's knowing in the least that you've been there," said Arrigo Boito.

"Ha, ha, ha!" burst out Carletto, the anti-Verdiite, with a grinning laugh; "that'll be fine church music. I'm really curious about it already! The Robbers' Chorus from *Masnadieri* will do duty for the *Kyrie*, the Bolero from the *Sicilian Vespers* for the *Agnus Dei*, and the notorious

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dance-chorus, '*Alle trè, alle trè,*' from the *Masked Ball* for the *Dies iræ* !  
Ha, ha, ha! Ha, ha, ha!"

"Be still, you idiot! Hear first, and judge afterwards," called out Dominicetti in stern reprobation from across the table. "I still believe in the great, very great, sensationally great success of the *Requiem*."

"Believe away, then, and be blessed in your belief," said Bülow sarcastically, while "Napoleonides" helped him on with his overcoat and he took hat and stick and nodded kindly to every one. The head-waiter's great black eyes followed the remarkable little man to the door. The artists' room in the Café Cova soon emptied itself. Only Dominicetti's lisping voice was heard outside, quarrelling with Carletto on their way up the street.

"*Pazienza, pazienza e silenzio!*" came from Dominicetti's lips; "when you have made as much money with your statues as Verdi has with his operas . . ."

"We're not talking of business," Carletto, indignantly interposed, "what we want is an art! Do you understand me, Dominicetti? A genuine, true, living art on sound principles." And his voice died away, as they turned the corner in the darkness and disappeared down the Via Orso.

POGNER'S ADDRESS, "THE MASTERSINGERS OF NUREMBERG."

WAGNER.

The interior of St. Catherine's Church in Nuremberg. The MASTERSINGERS have assembled to discuss the necessary preliminaries for the celebration of the approaching festival of St. John the Baptist, which is to be held in the meadows outside the city gates, and in which they themselves take a prominent part, appearing before the people in a contest of song. POGNER, a worthy citizen and Mastersinger, has the ear of the assembly for an important proposition.

(Translation.)

The feast of John the Baptist's Day we  
celebrate to-morrow:

On meadows green, 'mid flowers gay,  
With merry dance, and song, and play,  
We Nature's gladness borrow, forgetting  
every sorrow,—

And each rejoices in his way!  
The Sing-School in the church is by the  
Mastersingers sighted;

With drum and fife they gladly hie  
To grassy meads 'neath sunny sky,  
And, in the feast united, the people are in-  
vited

To hear in song the Masters vie.  
In such a festival of song are given various  
prizes,  
That should the victor's fame prolong, as  
only just and wise is.

Now God hath me with riches blest,  
And love of song placed in my breast;  
With trouble unremitting, I've thought a  
prize befitting,—

That may be nobly won.  
So listen what I've done.  
In German land I've travelled far,  
To frenzy oft was driven

To hear men think our burghers are  
To worldly notions given.

In castles, as in town and court,  
I've wearied of the base report  
That only barter and gain  
The burgher's heart enchain.

But that in our great empire wide  
We Art alone have cherished,  
While elsewhere it hath perished;  
That Art is still the burgher's pride;  
And that we've ever stood,  
Defending the High and Good,  
And Art and Beauty here below,—  
This I to the world would like to show.

So hear, Masters the wise,  
In which I would give the prize:—  
The Singer who first honors in  
The festival of song shall win,  
On John the Baptist's Day,—  
Be he whoso he may,—

Receives what ne'er was in vogue nor  
In mode, from me, Veit Pagner,—  
With all my wealth and what beside,  
Eva, my only child, as—bride!

From the German of R. Wagner, by J. P.  
Jackson.

OVERTURE TO "SAPPHO," IN G-FLAT MAJOR, Op. 44 . . CARL GOLDMARK.

This, Goldmark's latest orchestral work, begins with an introduction, *Moderato assai, alla breve*, in G-flat major (2-2 time). The first twenty-eight measures are for the harps alone,\* broad phrases in strongly swept chords, that have at once something of the character of a choral chant and of a solemn march. Against a soft repetition of the first two phrases of this passage, played by the harps as an accompaniment, a solo oboe then plays a suave melody of a rather pastoral character in 6-4 time, a solo flute continuing the melody over the next two phrases of the original harp passage, ending on the full chord of the tonic, G-flat major. The movement now changes to *Con fuoco* in E-flat minor (4-4 time), the whole orchestra (minus the trombones, tuba, and harps) dashing upon a turbulent theme which is to be regarded as the true first theme of the overture. This theme is worked up with great energy, and in very full scoring for some time, until, after two sudden retards, it merges into a broad *cantilena* which forms the summit of the long climax. The movement gradually grows broader and quieter, and at last changes to "*Sehr langsam* (very slow)" in B-flat minor (later in C-sharp minor), 6-4 time, and the first oboe and horn in octaves sing the pastoral melody of the Introduction over sustained harmonies in the other wood-wind and the violas and 'celli, and flowing arpeggi in the harps; when the key changes to C-sharp minor, the violins take up the same melody in octaves over a similar accompaniment; it is the *cantabile* second theme of the overture. It is worked up at great length in climax until the full force of the orchestra is called into play; then it dies away again to hushed *pianissimo*, ending softly in E-flat minor.

Upon the long-sustained *pianissimo* E-flat minor chord of the clarinet, bassoons, and horn a solo violin now comes in suddenly in *forte*, with a slow ascending arpeggio that leads to the original pastoral melody, and in the original key of G-flat major, now played by the solo violin over the simple harp accompaniment, as at first. After four phrases of this melody, so played, it is still further carried on in the same key in four-part harmony, by a quartet of wind instruments (1 flute, 1 oboe, 1 clarinet, and 1 bassoon). The turbulent first theme now returns (*Con fuoco*) in F-sharp minor, and is worked up much as before, the key shifting back again, however, to E-flat minor before very long. The development is almost precisely what it was in the first half of the overture, except that it becomes more extended in the treatment of the second theme, which is now worked up to a triumphant pæan with the full force of the orchestra, in true Goldmark fashion. When it dies away again to *pianissimo*, as it did before, the first theme sets in again, fitfully and stormily, and is worked up in a strenuous coda. This, too, sinks back, *diminuendo e ritardando*, to *pianissimo* in A-flat minor; and the solo violin comes in once more with the second theme in the original G-flat major against delicate sustained harmonies in the high wood-wind. A new strenuous coda for the full orchestra brings the overture to a close in G-flat major.

This overture has, both in respect to form and the general character of its second theme, much in common with the same composer's earlier overture to *Sakuntala*. It is scored for very large orchestra, there being parts for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, 1 bass-tuba, 3 kettle-drums, 2 harps, and the usual strings.

\*One can hardly help noticing in the published score of this overture an indication of the different orchestral conditions existing in Vienna (where the work was written) to-day and in Paris, even as far back as Berlioz's time. On the first page of the score of this *Sappho*, in the tabulated list of orchestral instruments, Goldmark has put: "Harp; if possible 2." Berlioz used to write in his scores: "Harp; at least two."



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OVERTURE, "Wem die Krone" (first time) — — — Ritter

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Wagner - - - - - "Kaisermarsch"

Bemberg - - - - - Aria, "La Mort de Jeanne d'Arc"

Schumann - - - - - Symphony in C major

- |                                       |   |   |   |   |     |
|---------------------------------------|---|---|---|---|-----|
| I. Sostenuto assai (C major)          | - | - | - | - | 6-4 |
| Allegro, ma non troppo (C major)      | - | - | - | - | 3-4 |
| II. Scherzo: Allegro vivace (C major) | - | - | - | - | 2-4 |
| Trio I.: (G major)                    | - | - | - | - | 2-4 |
| Trio II.: (C major)                   | - | - | - | - | 2-4 |
| III. Adagio espressivo (C minor)      | - | - | - | - | 2-4 |
| IV. Allegro molto vivace (C major)    | - | - | - | - | 2-2 |

Massé - - - - - Aria, "Galathée"

Gluck - - - - - Tambourin, Gavotte, and Chaconne

- |  |           |     |
|--|-----------|-----|
| I. Tambourin from "Iphigénie en Aulide"                        | (D major) | 2-2 |
| II. Gavotte from "Armide"                                      | (F major) | 2-2 |
| III. Grand Chaconne from "Iphigénie en Aulide" and<br>"Orphée" | (D major) | 3-4 |

Berlioz - - - - - Overture, "Carnaval Romain"

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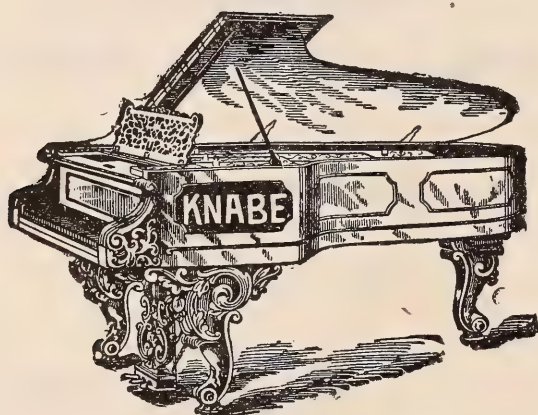


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THE EMPEROR'S MARCH, IN B-FLAT MAJOR . . . RICHARD WAGNER.

This work was written in commemoration of the German victories in 1870, and was first publicly performed in Berlin on May 5, 1871, the composer conducting in person.

It begins *fortissimo* with the first theme, given out by the full orchestra. This grandiose announcement of the majestic theme (which is only eleven measures long) is followed by one of those passages of "grand orchestral noise" which may be regarded as among Wagner's most original inventions. This effective passage, which is not a regular *fanfare*, but sheer orchestral turmoil and strife, blossoming out at one point into a resounding repetition of the second phrase of the theme, leads after a hold to the entrance of the second theme. The first four measures of this are nothing but a solemn, bell-like tolling of the lower brass instruments and kettle-drums on the tonic and dominant of the key of B-flat major; then comes a suave melody in the wood-wind, which leads in turn to the first phrase of Luther's "*Ein' feste Burg*," given out in full harmony by all the wind *fortissimo* against crashing chords in the strings; the harmonization of this phrase of the familiar choral is as strikingly effective as it is wholly original and new; who but Wagner would ever have thought of beginning "*Ein' feste Burg*" in B-flat major with the chord of G minor?

From this point the working-out is entirely free, and seems to follow a dramatic rather than a fixed musical plan. The music grows more and more stormy, the picture of war and battle more and more vivid, until, amid a most tumultuous surging of the orchestra, the brass rings out again with Luther's choral. The victory is won, and a furious fanfare leads back to

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the final return of the first theme, given out with the fullest force of the orchestra. At this return of the theme Wagner has written a part for a large chorus in unison, to the following words :—

Heil dem Kaiser! König Wilhelm!  
Aller Deutschen Hort und Freiheitswehr!  
Höchste der Kronen,  
wie ziert dein Haupt sie hehr!  
Ruhmreich gewonnen  
soll Frieden dir lohnen!  
Der neuergrüntten Eiche gleich,  
erstand durch dich das deutsche Reich:  
Heil seinen Ahnen,  
seinen Fahnen,  
die dich führten, die wir trugen,  
als mit dir wir Frankreich schlugen!  
Feind zum Trutz,  
Freund zum Schutz,  
allem Volk das deutsche Reich zu Heil und Nutz!

Which may be rendered in English prose as follows :—

“Hail to the Emperor! King William! The treasure and liberty-guardian of all Germans! How brightly does the loftiest of crowns adorn thy head! Gloriously won peace shall be thy reward! Like to the freshly greening oak-tree, did the German empire come into being through thee: Hail to its forbears, to its banners, who led thee, which we bore, when we, with thee, struck down France! A terror to our enemies, a guardian to our friends, the German empire is safety and prosperity to the whole people!”

This chorus is, however, hardly ever sung, the march being musically complete without it. The march is scored for the fullest modern orchestra.

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ROBERT ALEXANDER SCHUMANN (born at Zwickau, in Saxony, on June 8, 1810, died at Endenich, near Bonn, on July 29, 1856) is to be recognized as the great champion of modern musical romanticism in Germany. Probably no single composer since Sebastian Bach has exerted so powerful and wide-spread an influence upon musicians who have come after him, nor upon the physiognomy of the art of music in general. The conditions of his artistic development were exceptional: he began the serious study of music rather late in life,\* and never acquired a thorough mastery over musical form. The form of the rondo was, in particular, an inveterate stumbling-block to him. But, if his somewhat tardy musical education was in many ways a disadvantage to him, it had this one advantage: that what may be called his tentative period as a composer came at a time of life when his emotional nature and intellectual faculties were thoroughly matured, and he faced his art, not as a boy, but as a man. And Schumann's experimentalizing in the matters of form, expression, and coloring, was of a sort which none but a mature man could have carried through with such wonderful results. Although Schumann never became a complete master of musical form, he certainly was one of the greatest harmonists that ever lived. He carried that harmonic subtlety which he found in Beethoven and Schubert to its farthest conclusions, while his ardent studies in Sebastian Bach gave him a sound sense for harmonic proportion and coherency, in which some other exceedingly subtle harmonists of his day — Berlioz,

\*The late Otto Dresel related that, calling one evening on Schumann and his wife, he found them both studying Cherubini's *Counterpoint* together, and, as Schumann then remarked, "for the first time in his life!" This must have been some time after 1840, the year in which Schumann was married; so he must have been, at the very least, thirty years old. Most professional musicians are well through their Cherubini by seventeen or eighteen; indeed, Fétis wrote in his book on counterpoint and fugue that there were some forms of counterpoint ("double counterpoint by contrary inversion," — "*inverse contraire*," — for instance, which it would not be worth the pupil's while to attempt studying, if he had not reached them before the age of seventeen.

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for instance — were considerably lacking. He was one of the exceedingly few composers in whose harmony the chromatic element induces neither weakly sentimentalism (as in Spohr) nor a deficiency of balance and equilibrium (as in Liszt). We see here, as elsewhere in Schumann's writing, how his exuberant poetic romanticism was held in check by a sound spirit of classicism ; for, although he never became a great master of form, his constant struggling toward beauty and stoutness of form and clearness of expression was none the less noticeable.

One of the fields in which Schumann was most original and fruitful in the example he set was that of what is called "tone coloring." In his pianoforte works in particular, he was continually on the alert to discover new tints, new beauties of coloring. His treatment of the pianoforte was so individual, and especially so exclusively adapted to the case in hand, that many of his works are still of the nature of unsolved problems to pianists ; the key to the riddle is generally to be found in nice gradations of what is commonly called "touch," and the use of the pedal ; find the right coloring, and the riddle is, for the most part, solved. Only this is not always easy. Schumann's *Papillons*, opus 2, for instance, had long been looked upon as a set of little pieces with which it was impossible for a pianist to produce any satisfying effect, until Ignace Paderewski's fine musical color-sense led him to the right solution of the problem, and the *Papillons* henceforth became one of the most effective items in that great pianist's repertory. No doubt some one will, in like manner, find the key to the adequate performance of the *Humoreske*, opus 20, a composition from which almost all pianists have as yet shrunk back, as impossible for concert use. In a similar way, Schumann's orchestral coloring was long a

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problem which orchestras and conductors found great difficulty in solving satisfactorily ; for a considerable period it was deemed well-nigh impossible to make most of Schumann's orchestral music "sound well." A good deal of the blame was currently laid upon Schumann's known unfamiliarity with the orchestra at the time when he first began to turn his attention to orchestral composition ; it was known that he made many a ludicrous technical slip in his scoring at first, and his general lack of skill in instrumentation was, as it were, taken for granted ; it was the fashion at one time to call Schumann's overtures and symphonies "rather clumsily and ineffectively scored." But it was found later that Schumann's orchestral works were by no means impossible to make "sound well" ; the more knowing ones even began to suspect that his orchestration was not only not "clumsy," but was really admirably adequate to his purpose, that it was as original as any other element in his writing, and that it, and no other, thoroughly fitted his works. Some of us in Boston certainly learned a lesson worth learning, on this point, a few years ago, when the Symphony Orchestra played Schumann's pianoforte *Bilder aus Osten*, opus 66, scored for orchestra by Karl Reinecke. The impeccable beauty of Reinecke's orchestration of these pieces was undeniable ; but, to our great surprise, it did not fit Schumann's music in the least, masterly as it was. Schumann's musical outlines and lights and shadows absolutely needed Schumann's coloring ; no other would do ! And now people are finding out that Schumann's orchestral coloring, when rightly understood and rendered, is as original, individual, and fine as his coloring on the pianoforte.

One thing that has probably stood in the way of the general recognition of Schumann's mastery as a colorist more than anything else is the fact that, both in his pianoforte writing and his orchestral works, he often aimed at great beauty and variety of color effect, while employing what were apparently very monotonous means. In his pianoforte writing, he had a singular and almost inexplicable fondness for keeping in the middle

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of the keyboard and neglecting the two extremes of high and low ; this makes his writing seem at first sight curiously monotonous and monochromatic. So much so that even a man of Liszt's perspicacity cried out, on first looking through the score of his A minor concerto, the pianoforte part in which hardly ever rises into the higher octaves of the instrument, " So this time he has given us a '*concerto without pianforte*' !" in allusion to one of Schumann's pianoforte sonatas, which was first published under the title of "concerto without orchestra." A similar distaste for using the higher register of instruments shows itself in his orchestral writing ; he seldom pushed his wood-wind very high, neither do his first violins often have to play in the higher shifts.\* Strongly marked contrasts between different families of instruments, such as are found so frequently in the scores of many present masters of the art of instrumentation, are comparatively infrequent in Schumann's writing. His play of color comes more from a subtle disposing of the several parts in the harmony and from grouping the same instruments in various ways. His orchestral scores, like many of Beethoven's later ones, require no little "doctoring" at rehearsals ; by this is not meant that any changes are necessary in the actual notes he wrote, but that great pains must often be taken with the relative dynamic force with which the several instruments in the score are played. The somewhat dull and often ragged effect of a Schumann score, when carelessly played, or when read for the first time by an orchestra, gives no idea whatever of the wondrous glow of color that comes from a finished and well-balanced performance.

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later, and at last published as No. 4), was written in 1845-46; the full score is dedicated to Oscar I., King of Sweden and Norway.

The first movement begins with a slow introduction, *Sostenuto assai* in C major (6-4 time), which opens immediately with a phrase in the horns, trumpets, and alto trombone,—a sort of solemn trumpet-call on the tonic and dominant of the key,—which has been called the “motto” of the whole symphony. This phrase can hardly be called a theme, for it is in no wise developed in the course of the work, and its treatment is episodic rather than thematic; it comes in, however, and always in the brass, at crucial moments in the development of each one of the four movements, except the third. In the Introduction it appears as a sort of *cantus firmus*, against which the strings and wood-wind play flowing counterpoint. The first twenty-four measures might be described as the strings and wood-wind groping in the dark, led on by the light of the brass. The tempo then quickens a little, *Un poco più vivace*, the wood-wind bringing in figures from the first theme of the approaching *Allegro*, over a close *tremolo* in the middle strings; the movement grows more agitated and nervous, until a downward passage in the first violins, *più e più stringendo*, leads over to the main body of the movement, *Allegro ma non troppo* in C major (3-4 time).

The first theme, given out by all the strings, wood-wind, and horns, has a characteristically Schumannesque nervousness of rhythm, to which the accents on the second beat of the measure impart something of the nature of a syncopation. It begins *piano*, then grows in a steady *crescendo* up to the entrance of the first subsidiary in E-flat major, a wild, frenetic chromatic phrase, worked up contrapuntally by all the strings and wood-wind, debouching at last into a short conclusion-theme, a phrase which, contrasted with what precedes it, seems of an almost frantic joyfulness; it is immedi-

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ately imitated by the basses, and with a brief reminiscence of the nervous first theme the first part of the movement comes to a close in the key of the dominant G major. There has been no real second theme, the wild chromatic phrase which I have called the first subsidiary having nothing of the character of a second theme, notwithstanding its difference in tonality from the first. This first part of the first movement is perhaps the shortest known in modern symphonic writing; it is repeated. The working-out begins strongly on the first subsidiary, and continues on it for some time; then the wood-wind comes in softly with a new, sighing phrase, which is so developed that it soon assumes much of the character of a second theme, the strings still keeping up their imitative contrapuntal play with a figure from the first theme as a running accompaniment. This development goes on for a good while, until the working-out again falls back upon the first subsidiary, carrying it on with immense energy; the first theme is next made the subject of some brief developments, and then a *crescendo* climax on the conclusion-theme leads to the full return of the first theme at the beginning of the third part of the movement. This third part bears the regular relations to the first, the instrumentation being, however, somewhat more elaborate in places. A short episodic phrase in 3ds in the wood-wind leads to the Coda, in which the first theme is worked up "*con fuoco*" in a tremendous closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), is built throughout on a persistent figure in rushing sixteenth-notes in the first violins; now and then its headlong course is interrupted by little cuckoo-like calls from the wood-wind, but such interruptions are few. The first Trio, in G major, brings with it the development of a dancing triplet phrase in the wood-wind and horns, which, in its lively gayety, contrasts strongly with the fiercer theme of the Scherzo. The Scherzo is then repeated, note for note, and makes way, in time, for the second Trio; this is on a quieter

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theme in quarter-notes, first given out by the strings, then further developed by the wood-wind against running contrapuntal work in the violas; at last the whole orchestra unites upon it; little premonitory scraps of the theme of the Scherzo crop up sporadically in the first violins, and at last the Scherzo itself returns for the third time, ending with one of the most brilliant Codas in all orchestral writing, all the violins working up the main figure of the Scherzo-theme in unison; just before the close, the horns and trumpets ring out strongly with the "motto." This wonderful Scherzo is especially famous for the enormous brilliancy of effect to be drawn in it from the violins; it might almost be called the "violin *cheval de bataille*" of all great orchestras.

The third movement, *Adagio espressivo* in C minor (2-4 time), might be entitled "A Moonlight Scene" by the picturesquely minded; it is certainly to the full as suggestive of that as the first movement of Beethoven's (so-called) "Moonlight" sonata, and has quite as much right to the name. Over a quiet bass in the 'celli and double-basses, and syncopated chords in the violas, the first and second violins in unison outline a tender melody, full of Schumannesque *morbidezza* and poetry of sentiment. Soon the wood-wind adds its voice in the development of the melody, which ends in the key of the relative major, E-flat. Some horn-calls, sustained by full chords in the wood-wind, introduce the second theme, which is very briefly developed until the clarinet brings back the first theme once more, which is then worked up by the whole orchestra, closing the first part of the movement in E-flat major. The high descending trills of the violins, beneath which the wood-wind plays the closing measures of the theme, produce an exceedingly beautiful effect. A short fugato interlude on a new figure in sixteenth-notes leads to the return of the first theme in C minor, and with it to the third part of the movement; while the wood-wind plays this melody, the strings keep up their imitations on the figure of the interlude, as a contrapuntal accompaniment. Then the second theme comes in (without

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the intervening horn-calls, however), this time in the tonic, C major, and the third part of the movement continues from this point exactly as the first part did. A few closing measures of Coda are appended.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), is one of the most-discussed movements in all Schumann. To the present writer it is his greatest finale by all odds. The chief objection that has been raised against it is its utter irregularity and want of balance of form. It begins clearly as a rondo; the glorious, quasi-martial first theme is strongly presented and worked out, and makes way quite regularly for a running second theme, against which the first figure of the theme of the preceding *Adagio* is soon taken up in contrapuntal imitations; then, after a short rush of the strings, the first theme returns (as it ought to in a rondo), and is worked up again on a different plan; some imitative contrapuntal developments to which this working-out leads soon assume almost the character of a new theme; indeed, one might say that here the listener can follow the whole process of the gradual genesis of a theme. But before it attains to its full shape the imitations on the theme of the *Adagio* come back once more (now in an inverted form), and the development begins to have more and more of the character of a free coda; the form of the movement is plainly "dissolving," so to speak; some soft C minor chords, interspersed with measures of silence, bring this first part of the movement to a close. Now, nothing would be irregular, so far,—save, perhaps, the episodic bringing-in of the figure from the theme of the *Adagio*,—if the movement only went on regularly; but, from this point to the end, the first theme is heard from no more, and the whole rondo scheme is definitively abandoned. The whole remainder of the movement (very nearly half of it, counting by pages) is, in the last analysis, nothing more nor less than an enormously long free Coda on the new theme, the gradual formation of which we witnessed near the end of the first part of



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the movement; not only does the principal theme not return,—save that the ascending scale with which it begins and two more introductory measures are made the subject of some contrapuntal developments at one point,—but none of the themes of the first part of the movement make their reappearance. But what saves this disproportionately long coda on material almost foreign to the movement is, in the first place, its intrinsic splendor, and, in the next place, that its enormous development finds some excuse in the fact that it is not merely the Coda to a single movement, but the extended peroration and “apotheosis” to the whole symphony. Nowhere has Schumann shown more irresistible verve and brilliancy than in his working-up of this tremendous Coda; nowhere a greater wealth of resource, nor more unflagging strength. The game is more than worth the candle!

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The Chaconne (in Italian *Ciaccona*) was a dance of probably Spanish origin; the name in Spanish is *Chacona*, from the Basque *chocuna*, "pretty." It was usually in 3-4 time, and was a great favorite with the old clavecin composers, who introduced it into their suites in the form of a theme with many variations. It closely resembled the Passacaglia.

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time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,—like a sudden irruption of a torch-bearing crowd into the silent square,—the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

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Schubert - - - - Symphony No. 9, in C major, Op. posth.

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- II. Andante con moto.
- III. Scherzo: Allegro vivace—Trio.
- IV. Finale: Allegro vivace.

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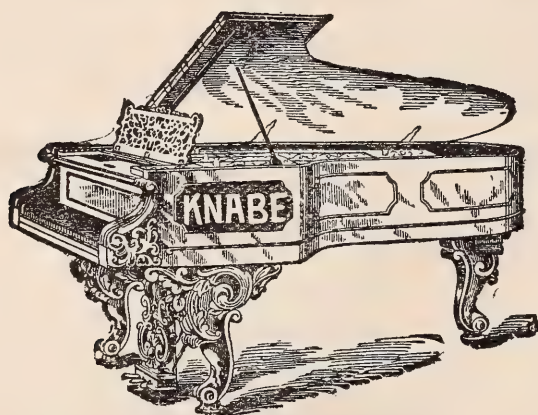




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FRANZ PETER SCHUBERT was born in Vienna on January 31, 1797, and died there on November 19, 1828. He was taught the violin by his father and the pianoforte by his eldest brother, Ignaz. He then was put under Michael Holzer, choir-master of the parish, for violin, pianoforte, organ singing, and thorough-bass. His progress was astoundingly rapid; before he was eleven he was first soprano at the church in the Lichtenthal. In October, 1808, he was sent to the Convikt-Schule, the preparatory school in Vienna for singers in the Hofkapelle. In 1813 time at the school was now up; his standing was high in music, but very low in other studies; the Emperor, however, registered a special decision in his favor on October 21, assuring him a scholarship if he would study enough in vacation to pass an examination. But he never did this, and his connection with the school was severed. To avoid military conscription, he attended the Normal School of St. Anna for some months to fit himself for the position of teacher at his father's school in the Lichtenthal. Here he taught for three years, composing a good deal the while; Salieri, who remembered him at the Convikt, happened to see a mass of his, and volunteered to give him daily instruction in composition. These lessons, however, probably did not amount to much; for Schubert, though an apt pupil, was but a poor student, and there can be little doubt that Salieri, like all his previous teachers, contented himself with trusting to the young man's wonderful intelligence, and letting him go on by himself. The fact is that Schubert, though he had several excellent teachers, was practically self-taught; his teachers found that he made such progress of his own accord that they did little else than stand by and watch him. Of real *teaching* he had exceedingly little. In 1814 he wrote his first opera, *Des Teufels Lustschloss*,

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which was, however, never given. Toward the end of the year he made the acquaintance of the poet Mayrhofer, who gave him several poems to set to music.

In 1815 his phenomenal fertility as a composer began. In 1816 he applied for the post of director at the new government music school at Laybach, near Trieste; but in vain. But he threw up his position at his father's school in order to devote his whole time to composition, and took rooms in Vienna in company with one Franz von Schober, who had come to the capital to enter the University. He made some influential friends and got a few pupils. But he was a true child of the people, and could never get on in polite society; he soon gave up what few pupils he had. How he managed to live at this period is hard to imagine; while he stayed with von Schober, the latter in all probability footed the bills; but Schubert soon gave up his chummage, and went to shift for himself; and he had absolutely no money.

In 1818 he was appointed music-teacher to the family of Count Johann Eszterházy, passing the summer at the count's country-seat at Zelész, in Hungary, and the winter in Vienna. He thus earned enough to take a pleasure trip through Upper Austria with his friend Vogl, the famous singer, in the summer of 1819. On February 28, 1819, Jäger sang his setting of Goethe's *Schäfers Klagelied* at a concert; this was the first public performance of any of Schubert's works.

From this time forward he began to make a fair reputation as a songwriter in Vienna, and many of his songs were published by Diabelli. But the operas of *Alfonso und Estrella* and *Fierrabras* (the latter ordered of him by the famous Barbaja) were rejected, and the performance of his

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*Rosamunde* at the Theater an der Wien, in 1823, was not much of a consolation to him; he left the house before it was over! In 1824, after the rejection of *Fierrabras*, he went to pass six months with the Eszterházys at Zelész, his health being in a bad way; but his stay in the country restored him. He now completely abandoned vocal composition. In the spring of 1825 he made a second trip through Upper Austria with Vogl. Next year he made two more futile applications for government positions.

On March 26, 1828, he gave his first concert of his own compositions, which netted him 800 Gulden (about \$160); but he soon spent it all, and had to give up a projected trip to Styria. His health had become very bad again. It was about this time that he began to appreciate his own deficiencies as a composer, the result of a lack of thorough teaching in his youth; the perusal of the MS. score of Beethoven's *Fidelio*, with all the composer's myriad corrections in it, did not impress him favorably; he said that he never should be able to work over music in that way. But studying some of Handel's scores made a different impression upon his mind, and his own comparative weakness in counterpoint and the mastery of musical form was revealed to him. He forthwith began to make arrangements to take regular counterpoint lessons of Simon Sechter; but it was too late. He died of typhus before the lessons could begin.

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silence of the rest of the orchestra ; then the oboes, clarinets, and bassoons repeat the theme in harmony, over a *pizzicato* accompaniment in the strings, the violas and 'celli continuing the development, against the same *pizzicato* accompaniment. Then follow thirty-two measures of working-out by the full orchestra, leading to a return of the theme in its original shape, played in harmony by the oboes, clarinets, and bassoons, over a *pizzicato* bass in the violas, 'celli, and double-basses, while the first and second violins play *staccato* running passages in triplets in two-part imitative counterpoint,—almost in strict canon in the 5th below,—the development rising in climax to *fortissimo* as the harmony grows ever more dissonant and the rhythm more nervous. This short climax, which gradually calls into play the full strength of the orchestra, ends with the beginning of the main body of the movement, *Allegro, ma non troppo* in C major (2 2 time).

The first theme of this *Allegro* is absolutely original in character, one of those themes that remind one of nothing else in all music. It is composed of four-measure phrases, the first two measures of each phrase being a twice-repeated nervous rhythmic pounding in all the strings in octaves, and the last two measures a sort of triplet twittering in the higher wood-wind against ascending arpeggi in the bassoons and horns ; on the last phrase of the theme strings and wind unite in full harmony. This is immediately followed by the first subsidiary, ascending and descending scale-passages in the strings, in the nervous rhythm of the opening measures of the first theme, against which the wood-wind, horns, and trumpets keep asserting the twittering triplet rhythm of the other part of the same theme. The development of this subsidiary is somewhat extended and very energetic ; both the first theme and its subsidiary have much of the character of an

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ideal heroic dance. Indeed, this whole symphony deserves the name of "Apotheosis of the Dance" quite as well as Beethoven's seventh symphony, in A major. After the first subsidiary has been worked up to a resounding climax, the strings make a sudden modulation to E minor, in which key the second theme straightway makes its appearance: a theme in another dance-like rhythm, played in *staccato* 3rds and 6ths by the woodwind,—the oboes and bassoons alternating with the flutes and clarinets,—against a rhythmically pulsating arpeggio accompaniment in the strings. The exceedingly long development of this second theme soon partakes of the character of actual working-out, the trombones bringing in, after a while, an augmentation of a figure taken from the first subsidiary as a more solemn counter-theme. There is no conclusion-theme, this first part of the movement ending with a short re-assertion of the first figure of the first theme, leading to the repeat. Like almost everything else in the symphony, this first part is very long.

After the repeat the free fantasia opens with a sudden jump to the key of A-flat major; first theme, second theme, and first subsidiary are worked out together with great elaboration; the trombone augmentation of the figure from the first subsidiary—it is to be noted, by the way, that this figure also forms part of the theme of the slow introduction—coming in after a while, and playing its part in the general scheme. This free fantasia, albeit long in itself, is comparatively brief, taking into account the extreme length of the first part.

The third part of the movement is an almost exact copy of the first, only that the second theme now appears in the tonic, C minor. The movement closes with a long and enormously brilliant Coda (*Più moto*), begin-

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ning on the first subsidiary, gradually working up to an overwhelming climax, and ending with a titanic re-assertion of the theme of the *andante* introduction.

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which may be described as a rondo, combined with a free treatment of the sonata-form of the first movement. Against repeated plain chords in the violins and violas, the 'celli and double-basses play seven introductory measures in the rhythm of the first theme, after which the theme itself appears in the oboe, accompanied by the strings; the first phrase is repeated by the oboe and clarinet in unison, and then the oboe goes on with the second phrase. The first subsidiary next follows in the full orchestra, a theme which bears a striking rhythmic relationship to the first. The first theme and its subsidiary are then repeated in true rondo fashion, if with some changes in the development. A gentle transition to the key of F major leads to the entrance of the second theme, a suave melody which is developed at great length,—one might almost say, worked out,—with much variety in the instrumentation and no little elaboration in the way of contrapuntal part-writing. To it is appended a graceful little subsidiary,—somewhat of the character of a conclusion-theme,—which first appears in the clarinet and bassoon in octaves, answered by the oboe. After a short transitional passage, beginning with fragments of the second theme in the trombones, then in the flute, oboe, and clarinet, then in the strings, and ending with some syncopated horn-notes, alternating with subdued chords in the strings, the first theme comes back again in the oboe (in the tonic, A minor), and is developed as before, in alternation with its subsidiary, and with some added embroideries in the way of dainty counter-



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figures in the first violins, trumpet, and horns. At the second return of the subsidiary the development assumes the character of actual, if brief, working-out, which closes the first part of the movement.

As there has been already so much that partakes of the character of working-out,—of the second theme and first subsidiary,—there is no free fantasia, but merely a transitional episode on a figure taken from the first theme, in the shape of a little duet between the 'celli and oboe, leading directly to the third part of the movement. This third (or, more properly, second) part is not, as it would be in the regular sonata-form, a reproduction of the first, even an abbreviated and condensed one; it takes up the two main divisions of the first part (the first and second periods) in inverted order, beginning with the second theme, then passing to the second subsidiary, and at last taking up the first theme. The second theme is in the tonic (A major), and is played by the wood-wind over a *pizzicato* bass in the 'celli and double-basses, while the second violins and violas play a running contrapuntal middle part, and the first violins add a syncopated counter-melody in light *staccato* notes. Then, when the development of the second theme and its subsidiary is quite complete, the first theme returns in the tonic (A minor), the development being new and very fragmentary, and a short free coda brings the movement to a close.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is in quite the regular form, only that its second section is developed, and even worked out, at a length and with an elaborateness that make it vie with the great Scherzo in Beethoven's ninth symphony. As a curious detail of instrumentation, it is not uninteresting to note that the second theme of this Scherzo is the only instance in the whole of a *cantabile* melody being

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played by the violins ; it appears as a dainty canon in the octave between the first violins and 'celli, against which the wood-wind puts some free imitations on a figure taken from the first theme. The Trio, in A major, is, in the opinion of some judges, the crowning moment of the whole symphony, the part in which the composer's genius — like Beethoven's in the Trio of the Scherzo in his seventh symphony, in A major — rises to the sublimest and most ideal heights. Here the dance assumes a character which is at once solemn, joyous, and triumphal.

The Finale, *Allegro vivace* in C major (2-4 time), is not a rondo, but follows the scheme of the regular sonata-form of first movements. It opens immediately with the first theme *fortissimo* in the full orchestra, the little triplet figure in the third, seventh, and succeeding measures of which are to assume an enormous and quite peculiar importance in the movement. Indeed, it is the peculiar use to which Schubert has put this triplet — which some have compared to the galloping of horses, and others to the regular, rhythmic noise of an express train — that gives this Finale its absolutely individual and unique physiognomy. This joyous first theme is immediately followed by its subsidiary, an impetuously flowing melody in 3rds played by the wood-wind and embroidered with a figural variation in rapid triplets by the first and second violins. Its development is long, and is followed by a return of the first theme — the triplet figure of which is made more prominent than at first — and that by another subsidiary, based on an ascending and descending scale in the rhythm of the first theme (and very like the first subsidiary in the first movement, too) in the strings, and some loud calls in the wind instruments, while the strings persistently repeat the triplet. After a strong climax ending in the dominant of the

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principal key, the second theme enters in G major. This is a melody played in 3rds by the wood-wind, over a *pizzicato* arpeggio bass in the 'celli and double-basses, while the violins and violas keep incessantly repeating the triplet as a constant rhythmic accompaniment. This second theme is developed at enormous length, with occasional returns of the second subsidiary to the first theme, and at last merges into a conclusion-theme, which latter enters *fortissimo* and then gradually subsides to *pianissimo*. Schubert has marked this first part of the movement to be repeated; but, owing to the inordinate length of the movement, this repeat is generally omitted in performance.

The free fantasia begins with working out the second theme in the wood-wind, while the strings keep insisting upon the rhythm of the second subsidiary to the first theme. By a curious coincidence, the second theme here assumes a shape at moments which reminds one strongly of the "Hymn to Joy," in the Finale of Beethoven's ninth symphony; but the resemblance is plainly only a fortuitous one. The free fantasia is relatively short,—nothing in this stupendous symphony is *positively* short,—and leads to the third part of the movement, which begins with the triumphal return of the first theme; not, however, in the tonic, but in E-flat major. The first subsidiary enters in G minor, then modulates to B-flat major, the second theme at last appearing in the tonic, C major. This third part bears otherwise all the regular relations to the first. A tremendous Coda, in which the second theme and the omnipresent triplet celebrate their apotheosis, brings the whole to a glorious ending.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The work was probably never performed, even in private, during the composer's life, the score being discovered by Sir George Grove many years after his death.



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(Scored for Orchestra by H. Esser.)

This has long been one of Bach's most famous organ works. Together with the great Chaconne from the same master's second violin partita, in D minor, his Air with XXXIII. Variations for clavichord with two manuals Beethoven's XXXIII. Variations for pianoforte, in C major, on a waltz by Diabelli, opus 120, Mendelssohn's Variations sérieuses, and Schumann's Symphonic studies, this Passacaglia stands at the head of all compositions in the form of variations.

The following analysis is made from Esser's score. The theme, which is only eight measures long (*Andante*, 3-4 time), is first given out *pianissimo* by the 'celli and double-basses in octaves, without any accompaniment. The variations follow immediately. They are as follows:—

Var. I. Plain counterpoint in a syncopated rhythm in the flutes and clarinet against the theme in the basses as a *cantus firmus* (8 measures) the same repeated with the counterpoint in the oboe and bassoons (8 measures).

Var. II. More flowing counterpoint in the violins and violas against the theme as *cantus firmus* in the basses (8 measures).

Var. III. *Staccato* counterpoint in the same instruments, in a livelier rhythm, against the same *cantus firmus* in the basses (8 measures).

Var. IV. Counterpoint in the same rhythm as No. 3 in the wood-wind and horns, against a figural variation of the theme in the strings (8 measures).

Var. V. Contrapuntal imitations on an ascending figure in the strings and wood-wind against the theme as *cantus firmus* in the second bassoon and double-basses (8 measures).

Var. VI. Running counterpoint in the violins and violas against the same *cantus firmus* in the basses (8 measures).

Var. VII. Similar counterpoint in the strings against the same *cantus firmus* in the basses, accompanied with more slowly-moving part-writing in the wood-wind and horns (8 measures).

Var. VIII. Imitative counterpoint in the strings and wood-wind, a figural variation of the theme still appearing in the bass (8 measures).

Var. IX. *Fortissimo* running counterpoint (scale-passages) in the violins in unison, against the theme *staccato* in the basses, and *staccato* chords in the wind instruments and violas (8 measures).

Var. X. *Pianissimo* running counterpoint of the same character as in the preceding variation, but now in the bass ('celli, violas, and second vio-



lins), against the theme as *cantus firmus* in the soprano (flute, oboe, and clarinets (8 measures).

Var. XI. Three-part imitative counterpoint in the second violins, violas, and basses (*piano*), against the theme as *cantus firmus*, still in the soprano (first violins, flute, and bassoon in double-octaves) (8 measures).

Var. XII. Imitative counterpoint in three parts for the clarinet, bassoon, and flute; the theme no longer appears as a *cantus firmus* (8 measures).

Var. XIII. Two-part imitative counterpoint (*forte*), on another figure, in the strings without double-basses (4 measures); the same continued (*piano*) with the addition of flute, clarinet, and bassoon (4 measures).

Var. XIV. Harp-like ascending arpeggj (*piano*) in the strings, against a background of plain harmony, with the theme in the bass, in the flutes, clarinets, and bassoons (8 measures).

Var. XV. *Forte* imitative counterpoint in the strings, wood-wind, and horns, against the theme as *cantus firmus* in the bass (8 measures).

Var. XVI. Two-part imitative running counterpoint in triplets in the strings, against the theme as *cantus firmus* in the 'celli, double-basses, and bassoon (8 measures).

Var. XVII. Figural variation on the syncopated rhythm of No. 1 in oboes and bassoon, against the theme *pizzicato* as *cantus firmus* in the 'celli and double-basses (8 measures).

Var. XVIII. Three-part imitative counterpoint on another figure in the flutes and bassoon, against the theme *legato* in the 'celli and double-basses (8 measures).

Var. XIX. Four-part imitative counterpoint on the same figure in the

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strings and wood-wind, against the theme as *cantus firmus* in the double-basses, horns, and trombones *pianissimo* (8 measures).

Var. XX. "*Thema fugatum*." Four-part real fugue on two subjects,—the first four measures of the theme as subject, with a counter-subject based on a new figure,—worked out by the full orchestra (124 measures).

Esser has scored this Passacaglia for 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

The Passacaglia was an old dance in triple time, probably of Spanish origin, the name being derived from the Spanish *pasar*, to pass, and *calle*, a street. It was very similar to the Chaconne.

DANIEL-FRANÇOIS-ESPRIT AUBER was born at Caën (Calvados), France, on January 29, 1784, and died in Paris on May 12, 1871. His father, Jean-Baptiste-Daniel Auber, was officer of the king's hunt, and an amateur musician; one of his uncles, Daniel Auber, was a painter. At first Auber had no idea of making music his profession, but took it up merely as an accomplishment, taking pianoforte lessons of Ladurner. He was sent to London to enter a business house. He soon found business not to his taste, and returned to Paris, where several chamber-compositions of his soon became well known in artistic circles. His first attempt at dramatic writing was resetting the text of an old comic opera, *Julie*, writing the orchestral part for strings only. This and another work were given with much success in private about 1812. But these amateur successes did not blind Auber to the fact that he still had much to learn; he began serious

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theoretical studies under Cherubini, which he continued with great ardor for a year or so. His first opera given in public was *le Séjour militaire*, in one act, which failed completely in 1813. After another failure in 1819, he scored a genuine success at the Théâtre-Feydeau (the then Opéra-Comique) with *la Bergère châtelaine* (3 acts) in 1820, and *Emma, ou la promesse imprudente*, confirmed his reputation the next year. About 1824, in which year his *Concert à la Cour* and *Léocadie* were brought out, a change in his manner was noticeable: his style became broader and more finished, his writing was, so to speak, on a larger scale; this tendency became still more marked with *le Maçon*, given in 1825, which is generally considered as marking the beginning of his second manner. This second period of Auber's closed in splendor with *la Muette de Portici*, given at the Académie de Musique in 1828. His masterpieces, *la Fiancée*, *Fra Diavolo*, *Lestocq*, *le Domino noir*, and *le Cheval de Bronze* belong to his third period. With *les Diamants de la Couronne*, brought out in 1841, his style began to expand still further, and, unlike most great composers, he entered upon a fourth period, to which belong his operas, *la Part du Diable*, *la Sirène*, and *Haydée*.

Auber was undoubtedly the greatest, as well as one of the most characteristic, French writers of opéra-comique; it was in this vein that he was most at home and in which he won his greatest successes. Nevertheless, one of his grand operas, *la Muette de Portici* (better known in this country in its Italian version, *Masaniello*), is accounted his greatest masterpiece by some judges, and was moreover an epoch-making work. In *la Muette* Auber began that revolution in the style of French grand opera which was continued by Rossini in his *Guillaume Tell*, and completed—in the way of

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establishing a new formula — by Meyerbeer in his *Robert le Diable*. It will be not uninteresting to note the dates of first performances of these important works at the Paris Académie de Musique. *La Muette de Portici* was brought out on February 29, 1828; *Guillaume Tell*, on August 3, 1829; and *Robert le Diable*, on November 21, 1831.

Auber's was one of the longest active careers known in the history of music, although he did not enter upon it until the age of twenty-nine; his first opera (publicly performed) was given in 1813, and his last, *Rêves d'Amour* (written at the age of eighty-five), in 1869. In 1825 he was named Chevalier of the Legion of Honor, and in 1829 admitted to membership in the Académie des Beaux-Arts de l'Institut de France. He wrote forty-two operas, exclusive of those written in collaboration with other composers, many ballets, and occasional pieces. Some of his very finest works were written when he was past the age of sixty.

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*Le Part du Diable*, opéra-comique in three acts, the text by Eugène Scribe, the music by Auber, was brought out at the Opéra-Comique in Paris on January 16, 1843. The work is generally known in Germany either by the title *Des Teufel's Antheil*, or *Carlo Broschi*. The story is taken from the life of Philip V. of Spain, who, after the death of his son, had fallen into a state of melancholy, from which he was restored to health and sanity by the singing of the great *castrato*, Farinelli (whose real name was Carlo Broschi), whom the Queen had employed for the purpose. Fari-

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nelli was afterwards made prime minister. Afterwards Farinelli assumes the part of Satan in order to win Philip's consent to the union of a young student, Rafael d'Estuniga, with Caselda, Farinelli's sister, with whom the king was also in love. Mme Rossi-Caccia sang the part of Farinelli in the original cast of the opera.

The overture, one of Auber's most popular works in this form, is in the somewhat stunted overture-form generally affected by the Italian opera composers, and by the French in their lighter works, during the first two thirds of the present century. That is, it is in the sonata-form, with the second part, or three fantasia, omitted; the third part joins immediately on to the first.

The overture opens with a rather long free introduction, the whole orchestra beginning *fortissimo* with a few measures in a strongly marked rhythm, *Andante maestoso* in E-flat major (4-4 time), two measures being answered *pianissimo* in E-flat minor by the strings, as if by an echo. The movement now changes to *Andante* (3-8 time), the flute and clarinet playing a graceful melody in octaves against an accompaniment of *staccato* chords in the horns and bassoons, and soft sustained harmonies in the strings. This is followed by an *Andantino* in B-flat major (4-4 time), in which the oboe sings a new melody over a tremulous accompaniment in the strings.

An *Allegro* in 4-4 time, full of rushing passage-work in the strings, against which the wind instruments repeat loud calls on the tonic and dominant of the key (B-flat major, then E-flat major), leads to a sonorous repetition of the opening *maestoso* phrase by the full orchestra, which again ends softly in E-flat minor, preparing for the beginning of the main body of the overture.

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The overture is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 cornets, 4 horns, 2 bassoons, 3 trombones, 1 pair of kettle-drums, triangle, big drum and cymbals, and the usual strings.

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### PROGRAMME.

Johannes Brahms - - - Symphony No. 4, in E minor, Op. 98

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro non troppo (E minor)                       | - | - | - | - | 2-2 |
| II. Andante moderato (E major)                        | - | - | - | - | 6-8 |
| III. Allegro giocoso (C major)                        | - | - | - | - | 2-4 |
| IV. Chaconne: Allegro energico e passionato (E minor) | - | - | - | - | 3-4 |

Saint-Saëns - - - - - Concerto for Violin

Allegro non troppo.

Andantino quasi allegretto.

Molto moderato e maestoso; allegro non troppo.

Franz Schubert - Ballet-Movement and Entr'acte from "Rosamunde"

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Ballet: Andantino (G major)          | - | - | - | - | 2-4 |
| II. Entr'acte: Andantino (B-flat major) | - | - | - | - | 2-4 |

Joh. Svendsen - - - - - Carnival in Paris

Ludwig van Beethoven - - - - - Overture, "Egmont"

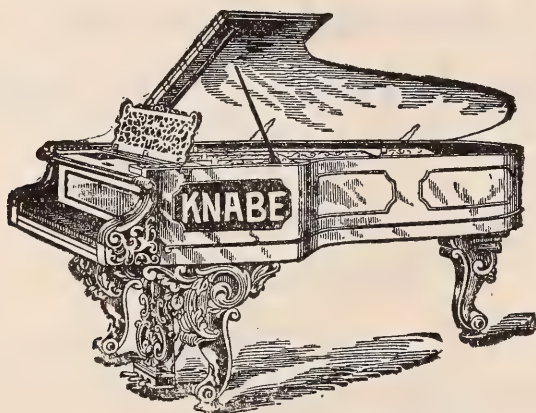
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The first movement of this symphony (*Allegro non troppo*, in E minor, 2-2 time) begins, without slow introduction, immediately with the first theme. This theme, a clear gracefully swinging melody, of rather Mendelssohnian character, is given out by the violins in octaves, accompanied by flowing ascending *arpeggi* in the 'celli and violas, and syncopated chords in the wood-wind. It is developed naturally and flowingly for eighteen measures. It is immediately followed by a free contrapuntal variation on its first period, after which the violins step in again with their octaves, and carry through the second period (not a variation on it) in somewhat different development and more extendedly. A first subsidiary in G major follows, its first member being much of the nature of passage-work, but the triplet at the beginning of its second member (in B minor) giving the phrase a more strongly marked thematic individuality.

The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianissimo* in B major in the wind instruments. The development of this theme

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is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and *arpeggi* in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a cloud were passing over the sun. We shall find more of this peculiar effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.\* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The code is pretty long, and works up to an impressive climax at the close.

\* It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in "Midsummer-Night's Dream" is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumoffsky quartet (Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.

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The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,—only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flattening of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the “minor-major” mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The peculiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring

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with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than any of them. Just before the end of the movement the horns, oboes, and flutes give out the theme *forte* in the Phrygian mode, as at the beginning ; but, instead of being in bare unisons and octaves, as it was then, it is now accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious “minor-major” mode of Hauptmann’s in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,— a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso*, in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato*, in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions ; as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia\* with variations, its form being

\* The Passacaglia (from the Spanish *pasar*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.

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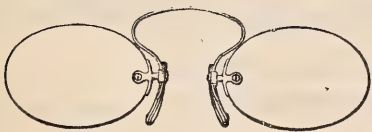
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that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments; then the variations follow, at first simple, then more and more elaborate.

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first symphony was written and performed when he was only sixteen. In 1853 he is found hard at work in the routine of his profession,—teaching, playing in church, and composing. Up to the year 1848, when he was appointed organist of the Madeleine, he had made his name respected as an interpreter upon the pianoforte of classic music. Resigning his post as organist in 1877, he has since devoted his time principally to composition. “La Princesse Jaune,” an opera in one act, “La Timbre d’Argent,” fantastic opera in four acts, both early works, produced respectively in 1872 and 1878 in Paris, were comparative failures. Affected by the harsh judgment of his countrymen, his next essays, “Samson et Dalila” and “Étienne Marcel,” were brought out, the one at Weimar in 1877, the other at Lyons in 1879. Later operas by Saint-Saëns are “Henry VIII.” (1883) and “Proserpine” (1887), both brought out in Paris, the former having taken permanent place in the répertoire of the Opéra. A new opera by Saint-Saëns, drawn from the same source as Berlioz’s “Benvenuto Cellini,” is about to be produced in Paris. In other forms of composition, Saint-Saëns has written much, the symphonic poems and pianoforte concertos being best known. He has composed three symphonies, several cantatas, and three violin concertos.

Before entering upon a sketch of Saint-Saëns’s third violin concerto, dedicated to Sarasate, the exact title of the work should be stated. It is “Concerto for violin, with accompaniment of orchestra.” Throughout its pages the composer is consistent in maintaining the prominent and subordinate positions respectively of the solo instrument and the orchestra.

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into the key of B minor is made. The solo instrument starts off with the first half of the first theme, and until the end of the movement is occupied in its elaboration. A fairly full accompaniment is asked of the wood-wind, the strings assuming a less important but none the less supporting attitude.

The second movement, *andantino quasi allegretto*, 6-8, B-flat, is scored for only strings, wood-wind, and two horns. The melodic germ of the movement is the theme which the solo violin takes up at the sixth measure, to the accompaniment of the divided violas and 'celli moving in syncopation. For an instant the tune ceases, while the flute proffers an interjection. Then it continues to be interrupted for a measure or two by other of the wood-wind voices. At length one bolder than the rest, the oboe, gives out the melody, the quiet, undulating movement of the strings continuing. Now the solo instrument varies the theme, while the accompaniment broadens harmonically. As it progresses, many fanciful touches appear in the supporting parts, the answering figure between the strings and wood-wind being noted as the solo violin leaves the uniform *piano* it has maintained from the beginning and becomes more assertive. Detailed description of the remainder of the movement is not called for. The melody remains uppermost in the solo instrument, though disguised and transformed in a skilful and interesting manner. In the accompaniment the felicitous use of the wood-wind is conspicuous.

The orchestra is the same in the last movement as in the first. The introduction, *molto moderato e maestoso*, consists of nineteen measures of declamatory recitative for the solo violin, with an accompaniment having similar rhythmic characteristics. The key is B minor, as is that of the *allegro non troppo*, C, into which it leads. At the third measure the solo instru-

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ment enters with a strongly marked subject, which it proceeds to develop to the gradually thickening accompaniment of the whole orchestra. After a full close the solo violin takes up the theme, now in the form of a *cantilena*, accompanied by the strings, which play a contrasting figure. The composer lingers over this episode, adding to the importance and expressive quality of the accompaniment by holding notes in the wood-wind parts. He even makes it the vehicle of some brilliant passage-work before entering upon the second subject of the movement, which appears in D major. This is announced by the solo instrument, accompanied at first by certain of the wood-wind and the soft brasses *tremolando*. The accompaniment gathers force as the theme develops, the first bassoon having an obbligato phrase of importance.

Passing over some connecting matter which is omitted in to-day's performance, the violin has an episode in G, in staccato triplets, based upon the second theme of the movement. As this proceeds, the accompaniment in the strings suggests the subject of the slow introduction, which finally appears in the solo violin in B minor, changed rhythmically to fit the dominating tempo, *allegro non troppo*. An harmonically full accompaniment is a feature of this section. Having rounded out this period, the composer writes a *ff* solo passage for violin, which serves to prelude the return of the first subject of the *allegro non troppo*. The lovely accompaniment, in harmony to this restatement of the first subject, will be remarked. Before proceeding to the "development," a short melodic episode for solo violin, accompanied by the wood-wind, marks a complete change of mood. The tonality now brightens; and to a syncopated accompaniment, the basses and brass marking four beats to the measure, the first subject

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HECTOR-LOUIS BERLIOZ (born at la Côte-Saint-André, near Grenoble, department of the Isère, France, on December 11, 1803,—died in Paris on March 9, 1869) is now generally recognized as the head of the modern French orchestral school. He was the pioneer of Romanticism in French music, as Victor Hugo was in poetry and the drama. Although Berlioz came to Paris and began composing some years before 1830,—the date generally assigned to the beginning of the French romantic movement,—romanticism was already in the air, Victor Hugo's first poems had been published, and it was not long before Beethoven's symphonies got their first hearing in the French capital. In 1827 an English company came to Paris and gave the first performances there of Shakspeare in the original. It was in this atmosphere that Berlioz's genius began to unfold itself, and he found it more than congenial. He read and reread Lamartine, Victor Hugo, Shakspeare, Goethe, and Thomas Moore,—in French translations, to be sure, for he never mastered any other than his native language,—and never let slip an opportunity to hear a performance of anything by Beethoven. Indeed, the only "classics" that interested him at the time were Virgil—whom he could read in the original—and Gluck. Such



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were his genius and romantic enthusiasm that he could put himself at the very head of the movement, in so far as his own special art was concerned, and be its leader.

Berlioz's name has often been coupled with those of Liszt and Wagner ; for a long time these three men were intimately associated together in the general mind, as representing the same general tendency in art, and embodying the same ideas. That all three were essentially modern romanticists, and somewhat subversive innovators, is true enough ; but they can by no means be said to have belonged to the same school. There were great and important differences between them. Chronologically, Berlioz came first ; he was the pioneer of the whole tendency. Then came Wagner ; Liszt may be said to have derived his musical system, in so far as it was not original with himself, about equally from Berlioz and Wagner. The important characteristic differences between these three musical come-outers were as follows :

Berlioz looked upon Music primarily as a means of expression, not merely of emotion in general, but of very definitely characterized phases of emotion ; he also regarded it as a subtle means of illustrating an idea, or story, already imparted to the listener by other means. He was the great champion of so-called "program-music." So far, he was precisely at one with Liszt ; but here is the difference between the two. Berlioz still regarded music as essentially an independent art, with its own methods of

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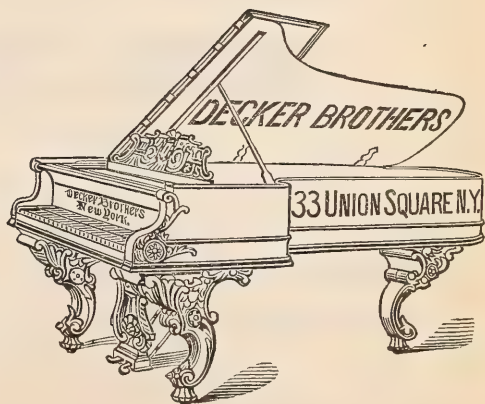
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development, its own forms, its own principles of construction ; the traditional forms of composition seemed to him both rational, and, humanly speaking, eternal ; he never looked upon them as “worked out,” nor in any danger of being exhausted. He believed they could be still further extended and enlarged ; but he had no desire to see them overthrown nor broken. To him Music was an art which, by preserving its own plastic methods of development and its own integrity, could lend itself to the expression and illustration of romantic, poetic, extra-musical ideas. But melody *per se* was the only true musical unit in his eyes ; it should be as expressive as possible, and he attributed to it a high power of definiteness in its expression ; but it must have a distinctly musical organization, and be formed on purely musical principles.

Liszt, on the other hand, was of the opinion that, as Music should strive to express and illustrate poetic, extra-musical ideas, it should not derive its plastic principles of development and structure from itself, but from the ideas it strove to express. He regarded all independent musical forms as things that had logically had their day, and were no longer fit to accomplish the true ends of the art.

Wagner, again, absolutely denied that Music had any definite power of expression, that it could in any way *convey* an extra-musical idea to any one. In his eyes its only true mission was to heighten and vivify, or intensify, the expression of poetry in the drama ; by itself, and independent of poetry, it had no rational reason of being. He not only rejected “absolute” music,

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music which does not depend on the expression of a poetic idea, but all purely instrumental music whatever. The Lyric Drama was to him the only proper field for Music. As Music must always seek to express something, and has no definite power of expression of its own, it must needs always ally itself with poetry and the drama; the poetry expresses the idea; music renders this expression more vivid and impressive.

No doubt none of the three practically adhered to his particular principle through thick and thin. Wagner wrote not a little purely instrumental music, and in some of it — notably in the prelude to the *Meistersinger* — adhered more or less closely to traditional, purely musical, forms. The orchestral tomb-scene in Berlioz's *Roméo et Juliette* symphony follows Liszt's plan with perfect frankness; it has absolutely no set musical form whatever. And the first movement of Liszt's *Faust* symphony, with all its freedom of development, still follows out the traditional symphonic lines quite recognizably; its form is essentially symphonic, if with no few licenses in the matter of detail.

Although Berlioz did not strive to overthrow any one of the traditional musical forms, his musical style was absolutely original and new. And it was this novelty of manner that, more than anything else, made the recognition of his genius by the French public so tardy. Here is what he himself says on the subject: \* —

SIR,— You wish to know the causes of the opposition I have met with, as a composer, in Paris during twenty-five years. These causes have been numerous; very luckily they

\* Letter addressed with the MS. of my Memoirs to M. \*\*\* who had asked me for notes to aid him in writing my biography. He took good care not to turn them to account; his book is full of absurd stories and extravagant opinions. BERLIOZ: *Mémoires*.

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have in part disappeared.\* The good will of the entire press (except the *Revue des Deux-Mondes*, the musical criticism in which is confided to a monomaniac, and the editor of which honors me with his hatred) toward my last work, *l'Enfance du Christ*, seems to prove it. Many people have thought to find in this score a complete change in my style and manner. Nothing could be less founded than this opinion. The subject naturally led me to write naïve and tender music, such as was for this very reason better adapted to their taste and intelligence, which must, moreover, have developed with time. I should have written *l'Enfance du Christ* in the same way twenty years ago.

The principal reason of the long war people have waged against me lies in the antagonism existing between my musical feeling and that of the great (*gros*) Paris public. A crowd of people must have looked upon me as a madman, since I look upon them as children or simpletons. All music that diverges from the little path in which the makers of comic operas jog along was necessarily madman's music for those people for a quarter of a century. Beethoven's masterpiece (the ninth symphony) and his colossal pianoforte sonatas are still madman's music in their eyes.

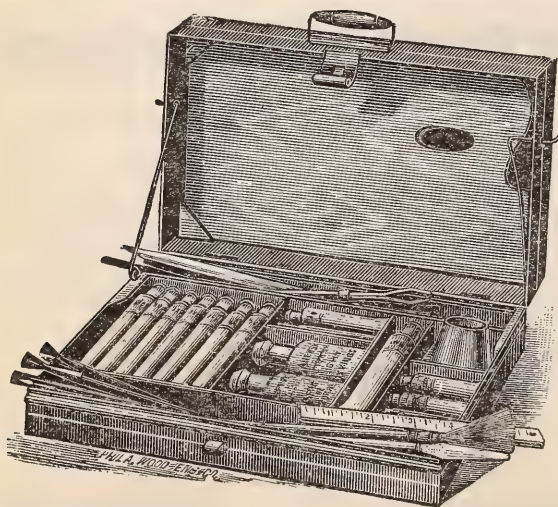
Then I have had against me the professors at the Conservatoire, hounded on by Cherubini and Fétis, whose self-love had been violently ruffled, and whose faith had been revolted, by my heterodoxy in the matter of harmonic and rhythmic theory. I am an unbeliever in music, or, rather, I belong to the religion of Beethoven, Weber, Gluck, and Spontini, who believe, profess, and prove by their works that *everything is good*, or that *everything is bad*; the effect produced by certain combinations being alone competent to condemn or acquit them.

Now even those professors who are the most obstinate in maintaining the authority of the old rules emancipate themselves from them more or less in their works.

I must further count among my adversaries the partisans of the sensualistic Italian school, whose doctrines I have often attacked and whose gods I have blasphemed.

To-day I am more prudent. I still abhor, as I used to abhor, those operas which the crowd proclaims to be masterpieces of dramatic music, but are to me infamous caricatures of sentiment and passion; only I have the strength to speak of them no more.

\* They have come back now, and the opposition is fiercer than ever. 1864.



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Nevertheless my position as critic continues to make me many enemies. And the most ardent in their hatred are not so much those whose works I have blamed as those of whom I have not spoken, or whom I have *praised ill*. Some others will never forgive me for certain jokes. I had the imprudence, eighteen or twenty years ago, to write the following notice of a very little work by Rossini. It was a set of three cantatas, entitled *Faith, Hope, and Charity*. After hearing them, I wrote, I now forget where, about the composer: *His Hope has deceived ours, his Faith will not move mountains, and, as for the Charity he has done us, it will not beggar him*.

You can imagine the fury of the Rossinists; notwithstanding that I had written elsewhere a long and admiring analysis of *Guillaume Tell*, and repeated over and over again to satiety that the *Barber* was one of the masterpieces of the century.

. . . . .

I have had for some years a new set of enemies, owing to the superiority people agree in attributing to me in the art of conducting orchestras. The exceptional talent the players show under my direction, their warm demonstrations and the words they let drop now and then, have embittered almost all the orchestral conductors in Germany against me. It was long the same thing in Paris. You will see in my *Memoirs* the strange effects of the discontent of Habeneck and M. Girard. The same holds good of London also, where M. Costa wages a covert war against me wherever he has foothold.

I have had a fine phalanx to combat, you will admit. Let us not forget the singers and virtuosi, whom I call to order in quite rough fashion, whenever they allow themselves irreverent liberties in interpreting masterpieces; nor envious people, always ready to frown when anything displays itself with a certain brilliancy.

This life of fighting, now that the opposition has been reduced to reasonable proportions, has a certain amount of fascination. I like now and then to make a fence crack, breaking through, instead of clearing it. It is the natural result of my passion for music, a passion which is ever incandescent and never satisfied but for a moment. The love of money has in no instance allied itself with this love of art; on the contrary, I have always been ready to make all sorts of sacrifices to run in search of the beautiful, or to

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insure myself against contact with the poverty-stricken platitudes that are crowned with popularity. You might offer me a hundred thousand francs to sign certain works, whose success is immense, and I would refuse them with wrath. I am so constituted. It will be easy for you to calculate the consequences of such an organization being placed in the midst of the Paris musical world, as it was twenty years ago.

Here, again, is what Berlioz says, in the same letter, about his style as a composer :—

I find I have said nothing technical about my manner of writing, and perhaps you may wish for some details on this subject.

My style is, in general, very daring, but it has not the slightest tendency to destroy any of the constituent elements of the art whatsoever. On the contrary, I seek to augment the number of these elements. I have never dreamt, as has been so foolishly said in France, of writing music *without melody*. This school exists to-day in Germany, and I have a horror of it. It is easy to convince oneself that, even though I do not confine myself to taking a very short melody for the theme of a piece, as the greatest masters have often done, I always have a care to invest my compositions with a real profusion of melody. The value of these melodies, their distinction, their novelty, their charm, may be perfectly well contested; it is not for me to appraise them; but to deny their existence is, I maintain, either bad faith or stupidity. Only, as these melodies are often of very large dimensions, infantile and short-sighted minds do not clearly distinguish their form; or they may be wedded to other secondary melodies which, to these same infantile minds, veil their outlines; or, again, these melodies are so dissimilar to the little gimcracks which the musical populace call melodies that people cannot make up their minds to apply the same name to both.

The dominant qualities of my music are passionate expression, interior warmth, rhythmic vivacity, and unexpected changes. When I say passionate expression, I mean expression that is earnestly bent upon reproducing the inner meaning of its subject, even when the subject is foreign to passion, and sweet, tender sentiments, or the profoundest calm, are to be expressed. It is this sort of expression that people have thought to find

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in the *Enfance du Christ* and especially in the *Heaven of the Damnation de Faust* and in the *Sanctus* of my *Requiem*.

Regarding this last work it will be well to point out an order of ideas upon which I am perhaps the only modern composer to have entered, and of the scope of which the ancients did not even have an inkling. I mean those enormous compositions to which certain critics have applied the name of architectural, or monumental music, and which made the German poet Heine call me a *colossal nightingale, a lark of eagle size, such as they tell us existed in the primeval world*. "Yes," the poet goes on to say, "*Berlioz's music, in general, has in it, to my mind, something primeval, if not antediluvian; it makes me think of gigantic species of extinct beasts, of mammoths, of fabulous empires full of fabulous sins, of heaped-up impossibilities; his magical accents recall to us Babylon, the hanging, gardens of Semiramis, the marvels of Nineveh, the daring edifices of Mizraïm, as we see them in the pictures of the Englishman, Martin.*"

In the same paragraph of his book (*Lutèce*) H. Heine, still comparing me to the eccentric Englishman, says I have *little melody* and that I have *no naïveté whatever*. Three weeks after the publication of *Lutèce*, the first performance of *l'Enfance du Christ* took place; and next day I received a letter from Heine in which he overwhelmed me with expressions of regret at having thus misjudged me. "*I hear on every hand,*" he wrote from his bed of suffering, "*that you have just plucked a nosegay of the sweetest flowers of melody, and that your oratorio is, as a whole, a masterpiece of naïveté. I shall never forgive myself for being so unjust toward a friend.*" I went to see him, and, as he again began railing at himself "But why," said I, "did you let yourself go, like a vulgar critic, and express an absolute opinion of an artist whose whole work is far from being known to you? You keep thinking of the *Sabbat*, of the *Marche au supplice* in my *Fantastic symphony*, of the *Dies irae* and *Lacrymosa* of my *Requiem*. Yet I think I have written and still can write things of an entirely different character." . . .

These musical problems I have tried to solve, and which caused Heine's mistake, are exceptional for the employment of extraordinary means. In my *Requiem*, for instance, there are four separate orchestras of brass instruments, placed at a distance from one another round the main orchestra and the mass of voices, and calling to and answering

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one another. In the *Te Deum* the organ, at one end of the church, converses with the orchestra and two choruses, placed at the other end, and with a very large third chorus of voices in unison, representing the congregation, which from time to time takes part in this vast religious concert. But it is especially the form of the movements, the breadth of style, and the formidable slowness of some progressions, of which the final goal is not suspected, that give these works their strangely gigantic physiognomy, their colossal aspect. It is also the enormousness of this form which makes them absolutely uncomprehended, or else the listener is overwhelmed by a terrible emotion. How often, at performances of my *Requiem*, has there not sat, side by side with a trembling listener, overwhelmed to the very depths of his soul, another who opened his ears wide without catching the meaning of anything! This one was in the same case as the sight-seers who climb up into the statue of St. Charles Borromeo at Como, and are much surprised at being told that the *room* in which they have just seated themselves is the interior of the saint's *head*.

Those of my works which critics have called architectural music are my *Symphonie funèbre et triomphale* for two orchestras and chorus; the *Te Deum*, the finale of which (*Judex crederis*) is without a doubt the grandest thing I have ever produced; my cantata, *l'Impériale*, for two choruses, given at my concerts in the Palais de l'Industrie in 1855, and above all my *Requiem*. As for those of my works which are conceived in ordinary dimensions, and in which I have had recourse to no exceptional means, it is precisely their internal warmth, their expression and rhythmic originality that have hurt them most, because of the style of performance they demand. To render them well, the performers, and especially the conductor, must *feel* with me. There must be extreme precision united with irresistible verve, a well-regulated enthusiasm, a dreamy sensibility, a melancholy that is, so to speak, morbid, without which the principal outlines of my figures are changed or completely effaced. It is consequently excessively painful to me to hear most of my compositions performed under any direction other than my own. I nearly had a fit in Prag while hearing my overture to *King Lear* conducted by a *Kapellmeister* whose talent is none the less indubitable. It was all but right; . . . but here the all but right is wholly wrong. You will see in the chapter on *Benvenuto Cellini* what Habeneck's

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mistakes, even his involuntary ones, made me suffer during the long assassination of that opera at rehearsals.

If you ask me now which single movement of mine I prefer, I will answer: My opinion is that of most artists, I prefer the adagio (the love-scene) in *Roméo et Juliette*. One day in Hannover, at the close of this movement, I felt myself pulled backward without knowing by whom, I looked round, it was the musicians near my desk, kissing the skirts of my coat. But I should take good care not to have this adagio played in certain halls and to certain audiences. . . .

I am allowed, in France as elsewhere, the uncontested *maestria* in the art of instrumentation, especially since the publication of my didactic treatise on this subject. But I am reproached with abusing the *Sax instruments* (no doubt because I have often praised the talent of that clever manufacturer). Now, up to the present time, I have used them only in one scene of *la Prise de Troie*, an opera of which no one yet knows a page. I am also reproached with an excess of noise, a love for the big-drum, which I have introduced in only a small number of movements in which its use is justified, and, alone among critics, I still obstinately protest, and have done so for twenty years, against the revolting abuse of noise, against the insane use of the big-drum, trombones, etc., in small theatres, small orchestras, little operas, little song-, in which they now even use the snare-drum.

Rossini, in *le Siège de Corinthe*, was the one who really introduced uproarious instrumentation into France, and French critics do not speak of him in this connection, nor do they reproach Auber, Halévy, Adam, and twenty others with their odious exaggeration of his system; but they do reproach me, and, more than this, they reproach Weber with it! (See the *Life of Weber* in Michaut's *Biographie universelle*.) Weber, who *only once* used the big-drum in his orchestra, and employed all instruments with incomparable reserve and talent!

As far as regards myself, I fancy this comical error was caused by the festivals at which I have often been seen conducting immense orchestras. For Prince Metternich said to me one day in Vienna:

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*Rosamunde, Fürstin von Cypern*, a romantic drama in four acts, the text by Wilhelmine von Chézy, the music by Schubert, was first given at the Theater an der Wien, in Vienna, on December 20, 1823. The text was originally intended for the libretto of an opera, and was hastily written in five days by the authoress; it was so wretched that the work was withdrawn from the stage after only two performances. The text-book has been lost, but the story of the drama is known to have been as follows:—

Rosamunde, Princess of Cyprus, after being brought up as a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who is really in love with her, and has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her, and she feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies, leaving Rosamunde free to be married to her lover.

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The ballet-movement given at this concert begins, *Andantino* in G major (2-4 time), with a quaint little dance-tune played *piano* by the strings, the second section being given by the wood-wind and horns. Next follows a further development of the same idea in G minor, the strings alternating with the wind instruments, and at last joining forces with them. A return to G major brings in a new figure on the solo clarinet, which seems at first as if it were going to be a second theme; but it soon reverts to the original figure, and, after a short hold, the theme is repeated, as at first, by the strings. In the passage that follows this the triplet (6-8) rhythm begins to establish itself more and more, until, with a change to C major, the Trio of the movement begins *forte* in the full orchestra, the triplet rhythm forming an essential part of its scheme. This joyous trio is developed at some length, then dies away, and thus makes way for the return of the first part of the movement, which is then repeated. This movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings.

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forte on a remodelled version of it, the change in the third and fourth measures being probably suggested by the tone of the pianoforte. This Entr'acte is in the form of a scherzo with two trios (albeit it has nothing of the scherzo character), the melody being simply developed, and the Trios being nothing more than minor variations on it, the first one in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two Trios, according to the usual scheme of the scherzo form. This Entr'acte is scored for the same orchestra as the preceding ballet-movement.

CARNIVAL IN PARIS, EPISODE FOR GRAND ORCHESTRA, OP. 9.

JOHAN SEVERIN SVENDSEN.

This composition is in a very free form, and presents the very elaborate working-out of several themes, almost all of which may be found, in the end, to be little else than various rhythmic phases of two leading ideas. The first of these comes in at the beginning of the work (in the fifth measure) in triple imitation,—violins, violas, and flutes; oboes, clarinets, and horns; violas, 'celli, and double-basses,—reminding one strongly of the opening measures of Berlioz's *Carnaval Romain*. The second is a lively, jiggy little tune that comes in somewhat farther on in the flute, piccolo, and clarinet. These two themes constitute the bulk of the thematic material of the work; but they undergo many changes of time, tempo, and rhythm, and are treated with infinite ingenuity. This presenting the same theme in various rhythmic phases reminds one of Liszt; in some other

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respects, the work reflects Berlioz's influence quite as strongly. The instrumentation is often very elaborate. The work is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 1 snare-drum, 1 pair of cymbals, and the usual strings. It is all in one movement, *Allegro con brio* in E major, the time shifting about between 6-8 and 2-4.

OVERTURE TO "EGMONT," IN F MINOR, OP. 84.

LUDWIG VAN BEETHOVEN.

Beethoven wrote the overture, entr'actes, and incidental music to Goethe's tragedy of *Egmont* in 1809-10; the work was first performed on May 24, 1810.

The overture begins with a slow introduction (*Sostenuto, ma non troppo*, in F minor, 3-2 time). A strong hold on F by the whole orchestra in unison and octaves is followed by the announcement of a stern, tragic motive in the strings, somewhat in the rhythm of a stately saraband; this is responded to by a pathetic, sighing figure, developed in imitation by the oboe, clarinet, bassoon, first violins, and second violins, the harmony growing fuller with the entrance of each successive voice, until the whole orchestra unites once more in unison and octaves on another *fortissimo* F. The whole orchestra then repeats the stern saraband motive, to which the wood-wind again respond with imitations on the sighing figure. Then, over tremulous harmonies in the second violins and violas and plain chords

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in the bassoons, horns, trumpets, and drums, the first violins, doubled by various wooden wind instruments, outline a new figure, while the 'celli and double-basses keep up the stern saraband rhythm in the bass.

The main body of the overture (*Allegro*, in F minor, 3-4 time) begins with a hurried reiteration of the last figure of the introduction by the first violins and 'celli, and then all the strings precipitate themselves upon the first theme, a descending arpeggio-passage in the 'celli, each phrase of which the first violins end off with a sort of sigh; the second member of this theme soon develops into passage-work, in steadily growing *crescendo*, which leads up to a *fortissimo* repetition of the first theme by the full orchestra. The second member is of the nature of passage-work, as before, and ends with a seven times repeated phrase that has something of the character of a first subsidiary. The second theme now enters in A-flat major; it is but a new version of the saraband theme with which the introduction opened, played, as then, by the strings, and responded to each time by a similar phrase in imitation in the wood-wind, although now in another rhythm.

A second subsidiary in B major (wood-wind) leads almost immediately to some more passage-work, ending with a hint at the first subsidiary (in A-flat major), and making way for the entrance of the conclusion-theme in the same key. This theme consists of repetitions by various wooden wind instruments of a figure that recalls both the last figure of the violins in the introduction and the beginning of the first theme; at every eighth measure the whole orchestra interrupts its even flow with two crashing chords.

This first part of the *Allegro* of the overture is followed by a short transitional passage,—one can not call it working-out,—which leads directly to the third part. This is almost a note-for-note repetition of the first part, up to where the conclusion-theme entered, save that the second theme now comes in D-flat major. Just where the conclusion-theme might be expected come some developments of the saraband-rhythm in the wind instruments, alternating with the first subsidiary in the strings, and some soft, long-sustained harmonies in the wood-wind lead to the coda.

The coda (*Allegro con brio*, in F major, 4-4 time) is what might be called a "dramatic," in contradistinction to the ordinary "symphonic," coda; it is built up of entirely new thematic material. It begins *pianissimo* with a short figure in the first violins, repeated over and over again in gradual *crescendo* over a close *tremolo* in the strings and a dominant organ-point in the basses, rising in climax up to a new theme, a sort of triumphant trumpet-call, given out and worked up with the utmost energy by the full orchestra.

Soon the violas, 'celli, and bassoons come in with a strenuous fugal motive (its strong accents still further strengthened by the horns), against which the violins pit a more brilliant counter-subject; these two figures are briefly worked up together in *fugato* imitation, until a glowing peroration brings the overture to a triumphant close. Especially noteworthy are the little shrill shrieks of the piccolo-flute, over the fanfare of the horns and trumpets, between the grand, crashing closing chords of the rest of the orchestra at the end.

The overture is scored for two flutes (the second changing to piccolo in the coda), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and strings.

It is particularly worthy of note how Beethoven has planned out this grand and wholly serious overture to a great tragic drama—in so far as its form is concerned—quite on the model of the light Italian opera-overture: with a first part on three principal themes, no free fantasia, and a third part which, saving the omission of the third theme, is but a repetition of the first, and leads to a free coda based on wholly new material. Thus, although the work is on a tragic subject and its thematic material is of the grandest and most nobly heroic, its form is practically that of Rossini's overture to *Semiramide* or Auber's to *Fra Diavolo*.

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Johannes Brahms - - - Symphony No. 4, in E minor, Op. 98

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro non troppo (E minor)                       | - | - | - | - | 2-2 |
| II. Andante moderato (E major)                        | - | - | - | - | 6-8 |
| III. Allegro giocoso (C major)                        | - | - | - | - | 2-4 |
| IV. Chaconne: Allegro energico e passionato (E minor) | - | - | - | - | 3-4 |

Soli for Violin (a.) Bruch. Adagio from Concerto No. 1, in G minor, Op. 26  
(b.) Paganini. - - - - - Concerto in D major

Franz Schubert - Ballet-Movement and Entr'acte from "Rosamunde"

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Ballet: Andantino (G major)          | - | - | - | - | 2-4 |
| II. Entr'acte: Andantino (B-flat major) | - | - | - | - | 2-4 |

Georges Bizet - - - "L'Arlésienne," Orchestral Suite No. 1

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Prélude: Allegro deciso; Tempo di marcia (C minor) | - | - | - | - | 4-4 |
| Andante molto (A-flat major)                          | - | - | - | - | 4-4 |
| Un peu moins lent (C major)                           | - | - | - | - | 4-4 |
| II. Minuetto: Allegro giocoso (E-flat major)          | - | - | - | - | 3-4 |
| III. Adagietto: Adagio (F major)                      | - | - | - | - | 3-4 |
| IV. Carillon: Allegretto moderato (E major)           | - | - | - | - | 3-4 |

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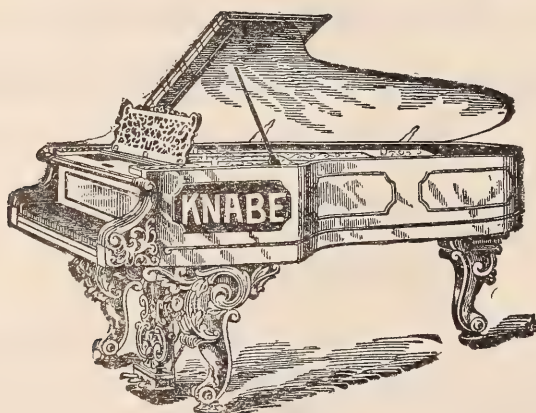
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The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianissimo* in B major in the wind instruments. The development of this theme

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is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and *arpeggi* in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a cloud were passing over the sun. We shall find more of this peculiar effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.\* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The code is pretty long, and works up to an impressive climax at the close.

\*It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in "Midsummer-Night's Dream" is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumofsky quartet (Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.



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The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,—only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flattening of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the “minor-major” mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The peculiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring

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with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than any of them. Just before the end of the movement the horns, oboes, and flutes give out the theme *forte* in the Phrygian mode, as at the beginning ; but, instead of being in bare unisons and octaves, as it was then, it is now accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious “minor-major” mode of Hauptmann’s in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,— a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso*, in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato*, in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions ; as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia\* with variations, its form being

\* The Passacaglia (from the Spanish *pasar*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.

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that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments; then the variations follow, at first simple, then more and more elaborate.

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formance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:—

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have

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stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

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#### BALLET-MOVEMENT AND ENTR'ACTE FROM "ROSAMUNDE."

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*Rosamunde, Fürstin von Cypern*, a romantic drama in four acts, the text by Wilhelmine von Chézy, the music by Schubert, was first given at the Theater an der Wien, in Vienna, on December 20, 1823. The text was originally intended for the libretto of an opera, and was hastily written in five days by the authoress; it was so wretched that the work was withdrawn from the stage after only two performances. The text-book has been lost, but the story of the drama is known to have been as follows:—

Rosamunde, Princess of Cyprus, after being brought up as a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her



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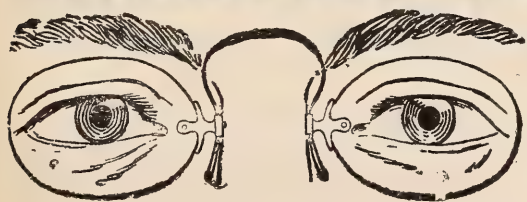
into prison, and sends her a poisoned letter through the Prince of Candia, who is really in love with her, and has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her, and she feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies, leaving Rosamunde free to be married to her lover.

The mounting of this work at the Theater an der Wien was but a slight consolation to Schubert for the rejection of his opera, *Fierrabras* (although specially ordered of him by Barbaja), a few months previous. He did not even stay out the first performance. His MS. was soon afterwards lost, but was at last discovered in 1867 by Sir George Grove, who found it in a dusty cupboard in the house of Dr. Schreiner in Vienna. There was an overture, three entr'actes, and seven other musical numbers.

The ballet-movement given at this concert begins, *Andantino* in G major (2-4 time), with a quaint little dance-tune played *piano* by the strings, the second section being given by the wood-wind and horns. Next follows a further development of the same idea in G minor, the strings alternating with the wind instruments, and at last joining forces with them. A return to G major brings in a new figure on the solo clarinet, which seems at first as if it were going to be a second theme; but it soon reverts to the original figure, and, after a short hold, the theme is repeated, as at first, by the strings. In the passage that follows this the triplet (6-8) rhythm begins to establish itself more and more, until, with a change to C major, the Trio

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of the movement begins *forte* in the full orchestra, the triplet rhythm forming an essential part of its scheme. This joyous trio is developed at some length, then dies away, and thus makes way for the return of the first part of the movement, which is then repeated. This movement is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and the usual strings.

The melody of the Entr'acte, *Andantino* in B-flat major (2-4 time), is familiar to pianists through the composer's set of variations for the pianoforte on a remodelled version of it, the change in the third and fourth measures being probably suggested by the tone of the pianoforte. This Entr'acte is in the form of a scherzo with two trios (albeit it has nothing of the scherzo character), the melody being simply developed, and the Trios being nothing more than minor variations on it, the first one in G minor, the second in B-flat minor. The original melody is repeated between, and after, the two Trios, according to the usual scheme of the scherzo form. This Entr'acte is scored for the same orchestra as the preceding ballet-movement.

ALEXANDRE CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceed-

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ingly brilliant pianist, for he played little, if at all, in public ; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex aequo* to Lecocq and Bizet ; and both operettas were bought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome. During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two movements of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de l'Emir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Padeloup at his orchestral concerts ; an orchestral suite, *Roma*, completed from sketches

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made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the *Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame. The highest hopes were entertained of him as one of the coming glories of French music,—hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

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unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term "*andante*," not in its original Italian sense of "going," but in its technical, general musical sense of "slow"), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone\* plays a tender melody, at every other meas-

[\* The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals the even as well as the odd), and also one in which the tube should be pierced according to an acoustical

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ure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prelude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical, instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high soprano" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.

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The third movement, *Adagietto* in F major (3-4 time), is a short free *romanza* for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the “*carillon*” consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the “*Pifferari*” effect produced by Mozart in his scoring of the Pastoral Symphony in Handel’s *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

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## PROGRAMME.

Ludwig van Beethoven - - - Symphony No. 7, in A major, Op. 92

- |  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| I. Poco sostenuto (A major)            | - | - | - | - | - | 4-4 |
| Vivace (A major)                       | - | - | - | - | - | 6-8 |
| II. Allegretto (A minor)               | - | - | - | - | - | 2-4 |
| III. Scherzo: Presto (F major)         | - | - | - | - | - | 3-4 |
| Trio: Assai meno presto (D major)      | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro con brio (A major) | - | - | - | - | - | 2-4 |

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Soli for Violin (a.) Bruch. Adagio from Concerto No. 1, in G minor, Op 26  
(b.) Paganini - - - - - Concerto in D major

Bedřich Smetana - - - Overture, "Die verkaufte Braut"

Georges Bizet - - - "L'Arlésienne," Orchestral Suite No. 1

- |   |   |   |   |   |   |     |
|---|---|---|---|---|---|-----|
| I. Prélude: Allegro deciso; Tempo di marcia (C minor) | - | - | - | - | - | 4-4 |
| Andante molto (A-flat major)                          | - | - | - | - | - | 4-4 |
| Un peu moins lent (C major)                           | - | - | - | - | - | 4-4 |
| II. Minuetto: Allegro giocoso (E-flat major)          | - | - | - | - | - | 3-4 |
| III. Adagietto: Adagio (F major)                      | - | - | - | - | - | 3-4 |
| IV. Carillon: Allegretto moderato (E major)           | - | - | - | - | - | 3-4 |

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Franz Liszt - - - - - Symphonic Poem, "Les Préludes"

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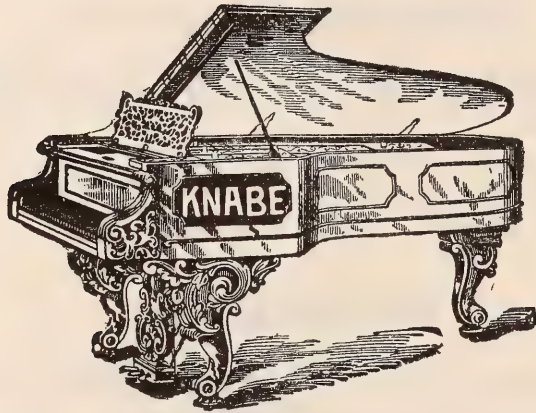
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The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme,

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the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minuet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repetition of the minuet-like melody, this time in F major; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves; it is as if the basses and violins cried out all of a sudden: “A truce to this tender cooing! we would be at something else!” The wind instruments answer with a regretful sigh; but the strings again call out: “No!” The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins; another question comes in eighth-notes and again in quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over

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harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe ; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

After some time of this fierce ideal dance, a sudden modulation to C-sharp minor brings in what ought to have been the second theme ; but its melodic and rhythmic relations to the first are so close that it is hard to recognize it as really a separate theme in itself ; it is more like a new phase of the first theme. The same may be said of the little passage in E that comes in in the wood-wind and horns after a superb entry of all the strings in unison, and octaves on the notes C-sharp, C-natural, B ; this joyous little passage has all the character of a short conclusion-theme, but is really nothing more than a new development taken from the first theme. It does not even fulfil the purpose of a conclusion-theme, for, after a sudden jump to C major, the orchestra sets out upon some still new developments of the first theme, which bring the first part of the movement to a close "with one foot in the air," as it were. The form of this first part is therefore so far irregular that, although divisions are to be recognized in it, corresponding to the regular first, middle, and concluding sections (usually represented by a first, second, and conclusion themes), the themes themselves, presented in these several divisions, all have one and the same

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origin, and are in the end nothing more nor less than different phases of the first (and only) theme.

The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the violins keep elaborating a simple phrase against a *basso ostinato* ("obstinate bass"), has long been famous.

The second movement, *Allegretto* in A minor (2-4 time), has been from the beginning a prime favorite with audiences of every sort all over the musical world. In the old days of the first introduction of Beethoven's symphonies to the Paris public, when these "terrible" works had to be handled very gingerly, not to scare audiences away at the first dash, this *Allegretto* of the seventh symphony seemed so sure a card to the concert-givers that it was intercalated into the second symphony, in D major, instead of the proper slow movement of the latter, to catch the audience's fancy. The stately tempo of this movement might seem to point to something more of the march character than to that of the dance; but it has the true dance quality, nevertheless: it calls to mind some of the slow, stately funereal dances of antiquity, as we find them described in the old Greek and Latin poets. In persistency of rhythm it even outbids the first movement.

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immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas, 'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first violins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the flute near the close of the second member of this theme. The present

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writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata form; there is no conclusion-theme, and the first part ends with the second theme; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings; then follows a short fugato, in which part of the first theme is taken as the subject and response, with a running phrase in sixteenth-notes as a counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major

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symphony is like Schubert's great C major,— which is also an “apotheosis of the dance,” in its way ; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key : three movements of Schubert's are in C major, the slow movement being in A minor ; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major ; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point on the note A. The trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness of variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors ; to others again the movement has suggested the dance of the Corybantes round the infant Jupiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

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Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:—

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance;

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and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man ; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort ; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated) ; and, although he looked many years older than his age (forty-seven), he was proud that he had not a gray hair on his head."

Paganini differed from other violinists chiefly : *first*, by his manner of tuning the instrument ; *second*, by a management of the bow entirely peculiar to himself ; *third*, by his use of the left hand in the singing passages ; *fourth*, by the frequent employment of harmonious sounds ; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

G. H. W.

BEDŘICH SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He was principally a dramatic composer, but also a distinguished pianoforte virtuoso, being a pupil of

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Liszt on that instrument. He also studied under Ikavec at Neuhaus and Proksch in Prag. In 1848 he opened a music school in Prag, where he afterwards married the then noted pianist, Kateřina Kolar. In 1856 he went to Sweden, and was appointed director of the Philharmonic Society in Gothenburg. He made a concert tour through Sweden and Germany in 1861. In 1866 he was appointed *Kapellmeister* at the National-Theater in Prag, which post he continued to hold up to 1874, when his total deafness forced him to resign. His deafness had been increasing for some years, and three of his operas were written after he had completely lost the power of hearing. At last he became hopelessly insane, and died in the City Insane Asylum in Prag.

Like most Slavs, Smetana was an enthusiastic admirer of Berlioz and Liszt; he was also a warm admirer of Wagner and his works. The chief aim of his life was to found and cultivate a national Czech school of composition, in which aim he was something more than partially successful, as is proved by his own works and those of his most distinguished pupil, Antonín Dvořák. But there was nevertheless a time when his strong Wagnerian tendencies brought him into discredit in Prag, it being said that he was attempting to Teutonize Czech music and obliterate its national characteristics. He, however, rose superior to this carping; for he was and remained the most thoroughly popular of Bohemian composers in his own country, although his fame hardly crossed the frontier during his lifetime. All his operas, of which there are eight, were written on sub-



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jects taken from Czech life and history, the libretti being in the Czech language. Here is the list of his dramatic works :—

*Braniboři v Čechách* (The Brandenburgers in Bohemia), brought out in Prag on January 5, 1865.

*Prodaná nevěsta* (The Sold Bride), *ibid.*, May 30, 1866.

*Dalibor*, *ibid.*, May 16, 1868.

*Dvě vdovy* (The Two Widows), *ibid.*, March 28, 1874.

*Hubička* (The Kiss), *ibid.*, in the autumn of 1876.

*Tajemství* (The Secret), *ibid.*, 1878.

*Libussa*, *ibid.*, June 11, 1881.

*Čortova stěna* (The Devil's Wall), *ibid.*, October 15, 1882.

Besides these operas he wrote the following symphonic poems: *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Vlast* (My Country), a connected series of six symphonic poems on Czech subjects, and *The Carnival of Prag*. Festival March for the 300th Shakspeare Jubilee, a pianoforte concerto, two string quartets (one of which, entitled *Aus meinem Leben*, is supposed to express his grief and sufferings after his deafness had become total), and a pianoforte trio are also to be noticed.

Smetana's life was, upon the whole, an unhappy one; his operas succeeded in Bohemia, to be sure, but he died long before even one of them was given anywhere else, and he met with much opposition and want of true appreciation at home. With the production of his *Dalibor* the charge of lack of musical patriotism was brought against him, and it took almost the whole remainder of his life to persuade people that he was really not trying to "Germanize" Czech music. The first of his works to bring him

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general renown as an opera composer was *Prodáná nevěsta*, probably the one he himself least valued, it being a comic opera of generally light character. This work was given in Vienna in 1892,—eight years after the composer's death,—and had an enormous success; since then it has passed into the repertory of every important opera-house in Germany, and four of his operas are announced as in the repertories of leading German theatres for the coming winter. With the exception of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*, no other opera has been so successful with the German public for many years; critics have called it the best comic opera since Lortzing and von Weber.

OVERTURE TO "THE SOLD BRIDE," IN F MAJOR. BEDŘICH SMETANA.

This overture begins *vivacissimo* in F major (2-2) time, with a strong assertion of its principal theme by all the violins, violas, 'celli, and woodwind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,—what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,—the second violins leading off, to be followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and, according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then

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as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

The overture is scored for 2 flutes, 1 piccolo flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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ALEXANDRE CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex æquo* to Lecocq and Bizet; and both operettas were bought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome. During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two movements of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de l'Emir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in

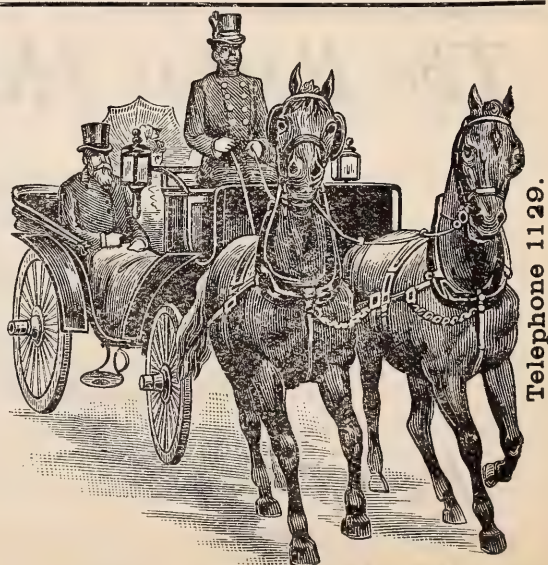
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four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Padeloup at his orchestral concerts; an orchestral suite, *Roma*, completed from sketches made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the *Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame. The highest hopes were entertained of him as one of the coming glories of French music,—hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

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This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

FRANZ LISZT (in Hungarian, Liszt Ferencz) was born at Raiding, in Hungary, on October 22, 1811, and died at Bayreuth, in Bavaria, on July 31, 1886. His father, Adam Liszt, was an officer in the Imperial service; and it was from him that the son got his first musical instruction. He made his first appearance in public as a pianist at Oedenburg, and with such success that some Hungarian noblemen clubbed together to furnish him a sum that would enable him to continue his studies for six years. He accordingly went to Vienna, where he studied the pianoforte under Karl Czerny, and composition under Antonio Salieri and Benedict Randhartinger. In 1823 he went to Paris, with the intention of entering the Conservatoire there; but Cherubini, then director of the institution, refused to make an exception in the young man's favor to the rule excluding foreigners, and Liszt was fain to go and study under Anton Reicha and Ferdinando Paër instead. His reputation as a pianist was already exceedingly brilliant. He had a one-act operetta, *Don Sanche*, brought out with fair success at the Académie Royale de Musique on October 17, 1825; after this he spent most of his time in concert tours to England and Switzerland. In 1827 his father died, and he was thrown entirely upon his own resources; he had, moreover, his mother to support. He settled permanently in Paris, where he enjoyed the intimacy of Lamartine, George Sand, Victor Hugo, and other literary lions; he joined the Saint-Simonians for a while, but soon reverted to the Roman Catholic faith, in which he had been brought up. He formed an intimacy with the comtesse d'Agoult, by whom he had three children: the son and the elder daughter, who was married to the French statesman Émile Ollivier, are dead; the younger daughter Cosima was married to Hans von Bülow in 1857, but was afterwards divorced and married to Richard Wagner on August 25, 1870. In Paris Liszt rose to the first place among then living pianists, and it may well be doubted whether any one has equalled him since as an



interpreter of well-nigh all schools of music. But he was at that time more purely a virtuoso, and, since Paganini, no one had excited such general enthusiasm. But he gradually became interested in the works of the great classic masters and especially in those of the newer romantic schools, Schumann, Mendelssohn, and Berlioz. He went to Weimar, where he stayed ten years (from 1849 to 1859) as conductor at the Court Theatre. Here he devoted himself to bringing out with the greatest care and with the best available executive material such operas of the newer French and German schools as seemed to him worthy of being known, and at the same time not likely to attract the attention of more speculative managers. It was under his bâton that Schubert's *Alfonso und Estrella*, Schumann's *Genoveva* and music to Byron's *Manfred*, Berlioz's *Benvenuto Cellini*, Wagner's *Fliegender Holländer*, *Tannhäuser*, and *Lohengrin*, and Peter Cornelius's *Barbier von Bagdad* were brought out in Weimar, several of them for the first time on any stage. In disgust at the organized opposition made to the last-named work, Liszt resigned his position in Weimar, and, after that time (1859), lived at intervals at Rome, Buda-Pesth, Weimar, and Bayreuth, holding a sort of musical court wherever he might be; his warm friendship with Wagner and Berlioz is well known. In 1866 holy orders, with the title of Commendatore, were conferred upon him by Pius IX. Liszt's virtuoso period may be said to have closed with his going to Weimar; to be sure, he played the pianoforte in public now and then for some time afterwards, but he devoted his time henceforth mostly to composition.

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The poetic subject of this composition is the following passage from Lamartine's *Méditations poétiques* :

What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when "the trumpet's loud clangor has called him to arms," he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.

The work opens, *Andante* in C major (4-4 time), with a vaguely outlined, solemn motive, given out softly by all the strings in octaves, and answered by the wood-wind in harmony; this motive is worked up for some time in a gradual *crescendo*, until it leads to an *Andante maestoso* in the same key (12-8 time), in which a new rhythmic phase of the same theme is given out *fortissimo* by the 'celli, double-basses, bassoons, trombones, and tuba, against sustained harmonies in the other wind instruments and brilliant rising and falling arpeggj in the violins and violas. The development of this second phase of the theme leads, by a short *decrescendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins—after a sudden transition to E major, by the horn—against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase

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of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggj in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a

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counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love-motive" and the third phase of the principal theme are so nicely fitted together that they seem like the development of one march-melody. The sudden changes of key in this march — C major, E-flat major, F-sharp major — are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments and arpeggi in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

*Les Préludes* is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 3 kettle-drums, snare-drum, bass-drum and cymbals, harp, and the usual strings.

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OF THE

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### PROGRAMME.

Ludwig van Beethoven - - - Symphony No. 7, in A major, Op. 92

- |  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| I. Poco sostenuto (A major)            | - | - | - | - | - | 4-4 |
| Vivace (A major)                       | - | - | - | - | - | 6-8 |
| II. Allegretto (A minor)               | - | - | - | - | - | 2-4 |
| III. Scherzo: Presto (F major)         | - | - | - | - | - | 3-4 |
| Trio: Assai meno presto (D major)      | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro con brio (A major) | - | - | - | - | - | 2-4 |

Soli for Violin (a.) Bruch. Adagio from Concerto No. 1, in G minor, Op. 26  
(b.) Paganini - - - - - Concerto in D major

Bedřich Smetana - - - Overture, "Die verkaufte Braut"

Georges Bizet - - - "L'Arlésienne," Orchestral Suite No. 1

- |   |   |   |   |   |   |     |
|---|---|---|---|---|---|-----|
| I. Prélude: Allegro deciso; Tempo di marcia (C minor) | - | - | - | - | - | 4-4 |
| Andante molto (A-flat major)                          | - | - | - | - | - | 4-4 |
| Un peu moins lent (C major)                           | - | - | - | - | - | 4-4 |
| II. Minuetto: Allegro giocoso (E-flat major)          | - | - | - | - | - | 3-4 |
| III. Adagietto: Adagio (F major)                      | - | - | - | - | - | 3-4 |
| IV. Carillon: Allegretto moderato (E major)           | - | - | - | - | - | 3-4 |

Franz Liszt - - - - - Symphonic Poem, "Les Préludes"

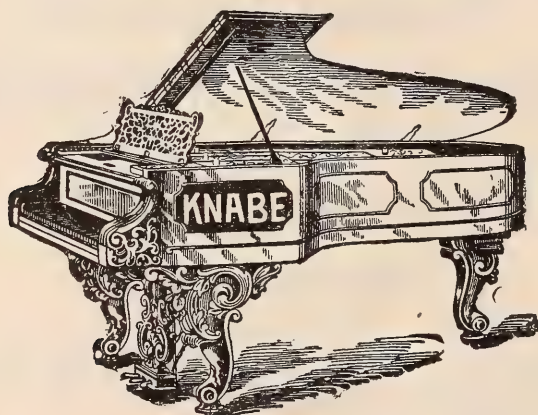
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The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme, the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minuet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repe-

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tition of the minuet-like melody, this time in F major; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves; it is as if the basses and violins cried out all of a sudden: "A truce to this tender cooing! we would be at something else!" The wind instruments answer with a regretful sigh; but the strings again call out: "No!" The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins; another question comes in eighth-notes and again in quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

After some time of this fierce ideal dance, a sudden modulation to C-sharp minor brings in what ought to have been the second theme; but its melodic and rhythmic relations to the first are so close that it is hard to recognize it as really a separate theme in itself; it is more like a new phase of the first theme. The same may be said of the little passage in E that comes in in the wood-wind and horns after a superb entry of all the strings in unison, and octaves on the notes C-sharp, C-natural, B; this joyous little passage has all the character of a short conclusion-theme, but is really nothing more than a new development taken from the first theme. It does not even fulfil the purpose of a conclusion-theme, for, after a sudden jump to C major, the orchestra sets out upon some still new developments of the first theme, which bring the first part of the movement to a close "with one foot in the air," as it were. The form of this first part is there-

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fore so far irregular that, although divisions are to be recognized in it, corresponding to the regular first, middle, and concluding sections (usually represented by a first, second, and conclusion themes), the themes themselves, presented in these several divisions, all have one and the same origin, and are in the end nothing more nor less than different phases of the first (and only) theme.

The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the violins keep elaborating a simple phrase against a *basso ostinato* ("obstinate bass"), has long been famous.

The second movement, *Allegretto* in A minor (2-4 time), has been from the beginning a prime favorite with audiences of every sort all over the musical world. In the old days of the first introduction of Beethoven's symphonies to the Paris public, when these "terrible" works had to be handled very gingerly, not to scare audiences away at the first dash, this *Allegretto* of the seventh symphony seemed so sure a card to the concert-givers that it was intercalated into the second symphony, in D major, instead of the proper slow movement of the latter, to catch the audience's fancy. The stately tempo of this movement might seem to point to something more of the march character than to that of the dance; but it has the true dance quality, nevertheless: it calls to mind some of the slow, stately funereal dances of antiquity, as we find them described in the old Greek and Latin poets. In persistency of rhythm it even outbids the first movement.

A mournful blast of the wind instruments on the chord of A minor is immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas,

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'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first violins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the flute near the close of the second member of this theme. The present writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata form; there is no conclusion-theme, and the first part ends with the second theme; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings; then follows a short fugato, in which part of the first theme is taken as the subject and response, with a running phrase in sixteenth-notes as a counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before



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in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major symphony is like Schubert's great C major,—which is also an “apotheosis of the dance,” in its way; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key: three movements of Schubert's are in C major, the slow movement being in A minor; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point on the note A. The trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness of variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors; to others again the movement has suggested the dance of the Corybantes round the infant Jupiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

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"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see *Grove's Dictionary*) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other

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without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

G. H. W.

BEDŘICH SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He was principally a dramatic composer, but also a distinguished pianoforte virtuoso, being a pupil of Liszt on that instrument. He also studied under Ikavec at Neuhaus and Proksch in Prag. In 1848 he opened a music school in Prag, where he afterwards married the then noted pianist, Kateřina Kolar. In 1856 he went to Sweden, and was appointed director of the Philharmonic Society in Gothenburg. He made a concert tour through Sweden and Germany in 1861. In 1866 he was appointed *Kapellmeister* at the National-Theater in Prag, which post he continued to hold up to 1874, when his total deafness forced him to resign. His deafness had been increasing for some years, and three of his operas were written after he had completely lost the power of hearing. At last he became hopelessly insane, and died in the City Insane Asylum in Prag.

Like most Slavs, Smetana was an enthusiastic admirer of Berlioz and Liszt; he was also a warm admirer of Wagner and his works. The chief aim of his life was to found and cultivate a national Czech school of com-

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position, in which aim he was something more than partially successful, as is proved by his own works and those of his most distinguished pupil, Antonín Dvořák. But there was nevertheless a time when his strong Wagnerian tendencies brought him into discredit in Prag, it being said that he was attempting to Teutonize Czech music and obliterate its national characteristics. He, however, rose superior to this carping; for he was and remained the most thoroughly popular of Bohemian composers in his own country, although his fame hardly crossed the frontier during his lifetime. All his operas, of which there are eight, were written on subjects taken from Czech life and history, the libretti being in the Czech language. Here is the list of his dramatic works:—

*Braniboři v Čechách* (The Brandenburgers in Bohemia), brought out in Prag on January 5, 1865.

*Prodaná nevěsta* (The Sold Bride), *ibid.*, May 30, 1866.

*Dalibor*, *ibid.*, May 16, 1868.

*Dvě vdovy* (The Two Widows), *ibid.*, March 28, 1874.

*Hubička* (The Kiss), *ibid.*, in the autumn of 1876.

*Tajemství* (The Secret), *ibid.*, 1878.

*Libussa*, *ibid.*, June 11, 1881.

*Cortova stěna* (The Devil's Wall), *ibid.*, October 15, 1882.

Besides these operas he wrote the following symphonic poems: *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Vlast* (My Country), a connected series of six symphonic poems on Czech subjects, and *The Carnival of Prag*. Festival March for the 300th Shakspeare Jubilee, a pianoforte concerto, two string quartets (one of which, entitled *Aus meinem Leben*, is supposed to express his grief and sufferings after his deafness had become total), and a pianoforte trio are also to be noticed.

Smetana's life was, upon the whole, an unhappy one; his operas succeeded in Bohemia, to be sure, but he died long before even one of them was given anywhere else, and he met with much opposition and want of true appreciation at home. With the production of his *Dalibor* the charge of lack of musical patriotism was brought against him, and it took almost the whole remainder of his life to persuade people that he was really not trying to "Germanize" Czech music. The first of his works to bring him general renown as an opera composer was *Prodaná nevěsta*, probably the

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one he himself least valued, it being a comic opera of generally light character. This work was given in Vienna in 1892,—eight years after the composer's death,—and had an enormous success; since then it has passed into the repertory of every important opera-house in Germany, and four of his operas are announced as in the repertories of leading German theatres for the coming winter. With the exception of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*, no other opera has been so successful with the German public for many years; critics have called it the best comic opera since Lortzing and von Weber.

OVERTURE TO "THE SOLD BRIDE," IN F MAJOR. BEDŘICH SMETANA.

This overture begins *vivacissimo* in F major (2-2) time, with a strong assertion of its principal theme by all the violins, violas, 'celli, and wood-wind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,—what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,—the second violins leading off, to be followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and, according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary

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as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

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ALEXANDRE CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex æquo* to Lecocq and Bizet; and both operettas were bought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome.

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unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term "*andante*," not in its original Italian sense of "going," but in its technical, general musical sense of "slow"), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone\* plays a tender melody, at every other measure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prelude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

The third movement, *Adagietto* in F major (3-4 time), is a short free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "*carillon*" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns

\* The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals the even as well as the odd), and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical, instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high sopranino" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.

this second phase of the theme leads, by a short *decrescendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins—after a sudden transition to E major, by the horn—against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggj in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love-motive" and the third phase of the principal theme are so nicely fitted together that they seem like the development of one march-melody. The sudden changes of key in this march—C major, E-flat major, F-sharp major—are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments and arpeggj in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

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Friday Evening, December 7,  
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## PROGRAMME.

Ludwig van Beethoven - - Symphony No. 7, in A major, Op. 92

- |  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| I. Poco sostenuto (A major)            | - | - | - | - | - | 4-4 |
| Vivace (A major)                       | - | - | - | - | - | 6-8 |
| II. Allegretto (A minor)               | - | - | - | - | - | 2-4 |
| III. Scherzo: Presto (F major)         | - | - | - | - | - | 3-4 |
| Trio: Assai meno presto (D major)      | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro con brio (A major) | - | - | - | - | - | 2-4 |

Soli for Violin (a.) Bruch. Adagio from Concerto No. 1, in G minor, Op. 26

(b.) Paganini - - - - Concerto in D major

Mr. THOMSON.

Georges Bizet - - - "L'Arlésienne," Orchestral Suite No. 1

- |  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| I. Prélude: Allegro deciso; Tempo di marcia (C<br>minor) | - | - | - | - | - | 4-4 |
| Andante molto (A-flat major)                             | - | - | - | - | - | 4-4 |
| Un peu moins lent (C major)                              | - | - | - | - | - | 4-4 |
| II. Minuetto: Allegro giocoso (E-flat major)             | - | - | - | - | - | 3-4 |
| III. Adagietto: Adagio (F major)                         | - | - | - | - | - | 3-4 |
| IV. Carillon: Allegretto moderato (E major)              | - | - | - | - | - | 3-4 |

Auber - - - - Overture, "Carlo Broschi"

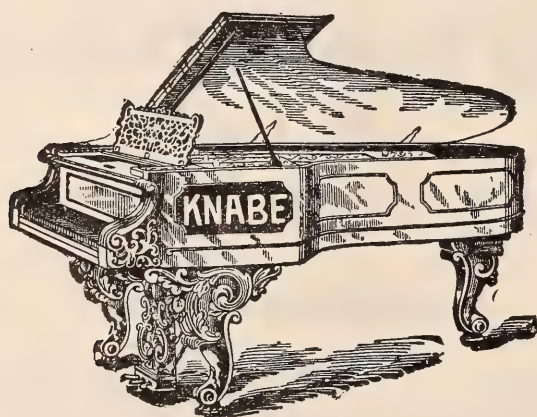
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The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme, the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minuet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repe-

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tition of the minuet-like melody, this time in F major; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves; it is as if the basses and violins cried out all of a sudden: "A truce to this tender cooing! we would be at something else!" The wind instruments answer with a regretful sigh; but the strings again call out: "No!" The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins; another question comes in eighth-notes and again in quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

After some time of this fierce ideal dance, a sudden modulation to C-sharp minor brings in what ought to have been the second theme; but its melodic and rhythmic relations to the first are so close that it is hard to recognize it as really a separate theme in itself; it is more like a new phase of the first theme. The same may be said of the little passage in E that comes in in the wood-wind and horns after a superb entry of all the strings in unison, and octaves on the notes C-sharp, C-natural, B; this joyous little passage has all the character of a short conclusion-theme, but is

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really nothing more than a new development taken from the first theme. It does not even fulfil the purpose of a conclusion-theme, for, after a sudden jump to C major, the orchestra sets out upon some still new developments of the first theme, which bring the first part of the movement to a close "with one foot in the air," as it were. The form of this first part is therefore so far irregular that, although divisions are to be recognized in it, corresponding to the regular first, middle, and concluding sections (usually represented by a first, second, and conclusion themes), the themes themselves, presented in these several divisions, all have one and the same origin, and are in the end nothing more nor less than different phases of the first (and only) theme.

The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the violins keep elaborating a simple phrase against a *basso ostinato* ("obstinate bass"), has long been famous.

The second movement, *Allegretto* in A minor (2-4 time), has been from the beginning a prime favorite with audiences of every sort all over the musical world. In the old days of the first introduction of Beethoven's symphonies to the Paris public, when these "terrible" works had to be handled very gingerly, not to scare audiences away at the first dash, this *Allegretto* of the seventh symphony seemed so sure a card to the concert-givers that it was intercalated into the second symphony, in D major, instead of the proper slow movement of the latter, to catch the audience's fancy. The stately tempo of this movement might seem to point to something more of the march character than to that of the dance; but it has the

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true dance quality, nevertheless: it calls to mind some of the slow, stately funereal dances of antiquity, as we find them described in the old Greek and Latin poets. In persistency of rhythm it even outbids the first movement.

A mournful blast of the wind instruments on the chord of A minor is immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas, 'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first violins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the



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flute near the close of the second member of this theme. The present writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata form; there is no conclusion-theme, and the first part ends with the second theme; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings; then follows a short fugato, in which part of the first theme is taken as the subject and response, with a running phrase in sixteenth-notes as a counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major symphony is like Schubert's great C major,—which is also an “apotheosis of the dance,” in its way; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key: three

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movements of Schubert's are in C major, the slow movement being in A minor; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point on the note A. The trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness of variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors; to others again the movement has suggested the dance of the Corybantes round the infant Jupiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

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formance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:—

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

G. H. W.

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## ENTR'ACTE.

### PHRASING.

A certain amateur philosopher, speaking of the infallibility of brute instinct, once made the startling assertion that we all possess a similar infallibility of instinct, only that we don't know it. Education and the development of our reasoning faculty have led us to distrust our inborn instincts, and so they fall into disuse. He went on to give an example, saying that, as the fly-killing fish never misses his fly with the drop of water squirted from his mouth, so does the human infant invariably point as accurately toward an object with his finger as the best-trained rifle-shot would with his never-missing barrel. The infant has not yet learnt to distrust his instinct, and aims with perfect brute accuracy with his finger-tip. If any man were to aim a pistol with equal confidence, he would be sure to hit his mark without the preliminary trouble of sighting. Upon all of which an incredulous bystander commented in an undertone: "I know he says he would, but *would he?*"

Whether our amateur philosopher was right or wrong, I will not take upon myself to determine. But his thesis reminds me of what I once heard said on another occasion — and by a pretty sharp observer, too — regarding the art of singing. This was that very young and naturally musical children always sing just right, when they try their baby voices on any tune that is not beyond their musical comprehension: that they use their small voices — such as they are — as correctly (in so far as the production of tone is concerned) as the greatest singer, and that their phrasing is impeccable. To all of which I can only say: "I know he says they do, but do they?"

One thing, however, seems to me highly probable. The tunes any very young child is likely to sing are, for the most part, so simple in rhythm and construction that, if the child is really musical by nature, and his ear unso-

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phisticated by bad example, he cannot easily go wrong in the matter of phrasing. Such simple tunes may be said almost to phrase themselves, and the only way you can go wrong in singing them is through an attempt to make more out of them than they really are. The tunes are written naturally, and the musical child will phrase them naturally,—that is, perfectly.

But the great art of phrasing, when applied to more complex and less obvious tasks, is no such easy matter—if we may judge by what results we often hear. Yet, as what is complex can be thoroughly mastered only through first mastering what is simpler, it might be suspected that any musical performer could take a leaf with advantage out of the book of an unsophisticated and naturally musical child's phrasing of a simple tune. The art of phrasing consists, in the end, in a right distribution of accents, and a proper binding-together of the several notes that form a melodic phrase. Every normally constructed melodic phrase is, in a sense, a climax; it has its apex, toward which it strives from the beginning, and from which it declines to its close.\* I do not mean by this that the "apex" is necessarily high or low,—in musical pitch,—but that it is the point in the phrase on which the greatest stress of accent naturally falls; and that all that precedes this "apex" in the phrase naturally presses forward to reach it, and that all that follows as naturally tends to fall away from it, as if in obedience to a law of gravitation. The "apex," or culminating note of a phrase is reached as by a conscious exertion of energy, and subsided from as by a gradual relaxation of this energy. And the whole path, from beginning to "apex," and from "apex" to close, is strown with minor accents, the relative force of which must depend largely on circumstances, but must not equal that of the "apex" itself. And all these accents must be so regulated and distributed as to give the listener a sense of rhythmic vitality, yet without producing any disruption of continuity.

The generally, and rightly, accepted model in phrasing is the completely fine singer. But every melody, whether written for the voice or for an instrument, ought to be rightly phrased by the performer, or else its true character is destroyed; and it has often been a cause for wonder that instrumental performers so seldom succeed in reproducing the natural, graceful, and significant phrasing of a fine singer. But there are often technical difficulties that stand in the way of a perfect performance of this apparently simple task; difficulties the nature and extent of which the average listener—not to mention many performers—is far enough from appreciating.

That many, otherwise admirable, players fail to perceive how badly and unnaturally they often phrase, is probably to be explained in part by the general difficulty all performers have in exactly estimating the character of their own performance. The phonograph has revealed some quite curious facts in this matter; experienced players have at times been thoroughly astonished at hearing a phonographic reproduction of their own playing; it showed them things the existence of which they had been very far from suspecting.† The whole question of accent is one of the most deceptive in all music. The performer is all too liable to hear the accent he *means to make*, instead of the accent he really does make. And accent is almost the

\* There are also some phrases the "apex" of which comes at the end; but, for the sake of simplicity, I will leave these out of consideration. I am not writing a "treatise."

† Similar revelations have been made by the phonograph in other matters besides music. I know of one instance of a young girl's exclaiming, the first time she heard a phonographic reproduction of her own speech: "Why! the machine gives me a foreign accent!" She had never suspected before that she spoke English with a foreign accent, although all her friends were perfectly aware of the fact. The late Phillips Brooks is reported never to have been conscious of his hurried delivery in the pulpit, until he heard a passage from one of his own sermons through the phonograph.

Alpha and Omega of phrasing. Then comes in the whole matter of habit; certain items in the technique of some instruments are very liable to stand in the way of the performer's phrasing naturally,—as a fine singer would,—and, by giving way to these difficulties, instead of conquering them, his ear becomes at last so accustomed to a false style of phrasing that he ceases to appreciate its unmusical preposterousness. And, what is quite as bad, the public grows accustomed to it, too, and soon asks for nothing better; certain distortions of natural phrasing have even become conventional in the playing of some instruments, and are accepted almost as a matter of course.\*

The instrument on which one habitually hears less good phrasing than on any other is probably the pianoforte. On the pianoforte, phrasing is almost entirely a matter of accent. The pianist has little, or no, command over his tone after he has once struck it; he does not stand, like the violinist or the player on a wind instrument, in a direct relation to the tone he produces, but only in a mediate one. He strikes the key, the key sets the action in motion, the action throws the hammer, and at last the hammer strikes the string; and, when the tone is once produced, the player has already lost (or almost lost) all control over it. The singer or clarinettist makes his tone with his own breath; the violinist, to be sure, produces his tone through the mediation of the bow,—a mechanical contrivance which is no part of himself,—but he keeps producing it throughout its whole duration, and can swell or diminish it at will and at any moment. The pianist can not. It is true that he can "sustain" it to a certain extent; but did any of my readers ever take the trouble to think of the exceedingly limited extent to which a pianist can "sustain" the tone he has produced? Here again we come upon a matter of long usage and convention: people speak of a pianist's "sustaining" a tone by keeping the key depressed (and the damper raised) or by using the first pedal; but no one would ever think of calling what the pianist really does in this matter "sustaining the tone,"

\* It is not a little curious how certain atrocities have grown to be generally acceptable in relation to certain special instruments; atrocities which no one would dream of submitting to in performances on other instruments. Take, for instance, the lamb-like docility with which the average listener will wait for an organist to change stops, even in the very middle of a phrase. What would an audience think of it, if an oboe-player should keep all the rest of the orchestra waiting, while he screwed his instrument together and put in the reed, just at the very moment when a prominent oboe-passage turned up in the middle of a movement? And yet this would be the exact counterpart of what organists are doing all the time. People stand it because they have got used to it; organists have, so to speak, bullied them into standing it. But a player on any other instrument who allowed himself to take such liberties would be shot at sight!

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if he were speaking of any instrument but the pianoforte. What the pianist really does, and all that he really can do, is to sustain, not the tone, but about a quarter of it; the amount of tone you hear in the prolonged ring of a pianoforte-string bears no normal proportion whatever to the initial intensity of tone produced by the percussion of the hammer. What we have learnt to accept as a sustained *legato* on the pianoforte is in reality nothing more than a series of *staccato* notes, connected together by a comparatively feeble quasi-echo of each one of them. Wagner very rightly called the pianoforte the "cheat" among instruments; by a clever sort of jugglery, the pianist makes you think you hear what you really do not!

So all the pianist can do in the matter of phrasing is by means of a right distribution of accents. And, if he should happen to make a single slip,—as he very easily may,—striking the key just a shade harder or less hard than he means to, this slip may destroy his whole phrase; for he can not cover it up and atone for it by deftly swelling or diminishing the tone, as a violinist can; the slip once made, it is irretrievable. Now, the command of "touch" which would guard a pianist against all possible slips of this sort is far rarer than most people suspect; it would deserve to be called absolutely phenomenal, the last word of pianoforte virtuosity. To phrase thoroughly well even a passage in single notes, where the hand has nothing else to play, is already difficult; great pianists do it, but less frequently than is generally supposed; it takes a Paderewski so to distribute the accents, even in a passage in single notes, as to give you the recognizable counterpart of the *cantabile* phrasing of a fine singer. And, if the passage is in full chords, especially if it be in *forte* or *fortissimo*, the difficulty is trebled. Indeed, the thing is so difficult that many a pianist has insensibly grown to be exceedingly moderate in his demands upon his own phrasing; he gradually gets accustomed to hear himself play phrases in a way that he would be the first to criticise sharply enough if he heard it imitated by a string quartet or other combination of instruments. His standard of phrasing is lowered, little by little, and that of his hearers become lowered with it. It were hardly too much to say that a certain laxity, a certain want of buoyancy and grace, in phrasing is so looked upon as a matter of course in pianists that not one listener in ten ever notices it or asks for anything better. It has become a convention of the pianoforte.

It seems to me that, as regards instruments of really sustained tone,\* one oftener hears impeccable phrasing from fine wind players than from players on stringed instruments. And there is a pretty plausible reason for this. The oboist, flutist, or clarinettist has, like a singer, a natural guide in his own length of breath. But playing upon stringed instruments is a more artificial matter: the violinist or 'cellist has only the length of his bow, and this is quite as apt to be misleading and even obstructive to good phrasing as it is to be a trustworthy guide and help. It takes a most enormous command of the bow-arm to enable a player to be sure that an inadvertent movement (too much or too little) of his wrist will not introduce an accent he has no real intention of making, and so distort his phrasing. As far as my own observation goes, the general trouble with otherwise fine violinists and 'cellists seems to be in the way of exaggerating accents rather than of actually misplacing them. They tend, as a rule, to throw excessive stress upon the minor accents in a phrase, and thus make them out of due proportion with the supreme accent that belongs to the "apex." All but a very few violinists and 'cellists I have heard—and I am now speaking of artists of a certain distinction, not of the common

\*I here except the organ, which is an instrument absolutely *sui generis*. What phrasing is possible on the organ is not a matter of accent, properly speaking, but of a very nice modification of time-values (quasi-*rubato* playing). In this respect the organ is the diametric opposite of the pianoforte.



herd—have seemed to me to err habitually in the direction of regulating their phrasing too much by the natural swing of the right arm, of phrasing according to the sweet will of the bow. And remember that this natural to-and-fro swing of the arm bears no real relation to the rhythmic rise and fall of a melodic phrase, as the alternate inhalation and exhalation of the breath does. All melody was originally vocal melody, and the natural metronome that beat time to its phrases was the expansion and contraction of the singer's lungs; Wagner himself has said somewhere that the final criterion of any melody was its intrinsic singableness. But the length of a violin-bow is entirely an arbitrary standard; some few melodies, written by experienced violinists for their instrument, may happen to conform to it, or may have been intentionally fashioned so as to conform to it. But the number of such melodies is too small for them to establish a rule. I think it can safely be said that the natural swing of the violinist's or 'cellist's arm quite as often contravenes the true phrasing of a melodic passage as it helps it. And here the violinist or 'cellist has to face a difficulty which is much of the same sort as that which stares the pianist in the face. This difficulty may even be more serious in the violinist's case than in the pianist's; for the pianoforte keyboard is, after all, a neutral thing; all the pianist has to look out for is the exact amount of force with which he strikes the key; but the swing of the bow-arm, or the "kick" of the wrist, may at times be a positive impediment in the way of the violinist doing what he wants to, and he may have to resort to all sorts of expedients to steer round the snag.

Be this as it may, it is unquestionable that a certain sort of phrasing has become conventional in violin playing that reminds one as little as possible of fine singing; and it seems to me that the besetting vice of this "violin phrasing" is a too great monotony of accent. As I have said, the minor accents in a phrase come in for more than their due share of stress, so that nothing is left for the "apex." Only exaggerate a little the too pendulum-like swing of many violinists' phrasing, and you get something not very far removed from the asthmatic puffing of an accordion! Yet this sort of thing has become a convention, has grown to be so intimately and insensibly associated with the violin and other instruments of its family, that it escapes most people's notice; a singer who sang so would get applause only from the groundlings, but a 'cellist can do it with impunity and even with glory.

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ALEXANDRE CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex æquo* to Lecocq and Bizet; and both operettas were bought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome. During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two movements of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de l'Emir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Padeloup at his orchestral concerts; an orchestral suite, *Roma*, completed from sketches made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the

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*Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame. The highest hopes were entertained of him as one of the coming glories of French music,—hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

“L'ARLÉSIENNE,” ORCHESTRAL SUITE NO. I . . . . GEORGES BIZET.

This is the first of two orchestral suites arranged by the composer from his entr'actes and incidental music to Alphonse Daudet's drama of the same title, first given at the Théâtre du Vaudeville in Paris on September 30, 1872.

The first movement, *Prélude: Allegro deciso (Tempo di marcia)* in C minor (4-4 time), opens with the theme vigorously played *fortissimo* and in unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term “*andante*,” not in its original Italian sense of “going,” but in its technical, general musical sense of “slow”), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone\* plays a tender melody, at every other meas-

\* The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals the even as well as the odd, and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical, instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the “very high soprano” down to the “double-bass.” These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.



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ure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prelude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

The third movement, *Adagietto* in F major (3-4 time), is a short free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "*carillon*" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the "*Pifferari*" effect produced by Mozart in his scoring of the Pastoral Symphony in Handel's *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

#### OVERTURE TO "CARLO BROSCHI," IN E-FLAT MAJOR.

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*La Parte du Diable*, opéra-comique in three acts, the text by Eugène Scribe, the music by Auber, was brought out at the Opéra-Comique in Paris on January 16, 1843. The work is generally known in Germany either by the title *Des Teufel's Antheil* or *Carlo Broschi*. The story is taken from the life of Philip V. of Spain, who, after the death of his son, had fallen into a state of melancholy, from which he was restored to health and sanity by the singing of the great *castrato*, Farinelli (whose real name was Carlo Broschi), whom the Queen had employed for the purpose. Farinelli was afterwards made prime minister. Afterwards Farinelli assumes the part of Satan in order to win Philip's consent to the union of a young student, Rafael d'Estungia, with Caselda, Farinelli's sister, with whom the king was also in love. Mme Rossi-Caccia sang the part of Farinelli in the original cast of the opera.



The overture, one of Auber's most popular works in this form, is in the somewhat stunted overture-form generally affected by the Italian opera composers, and by the French in their lighter works, during the first two thirds of the present century. That is, it is in the sonata-form, with the second part, or three fantasia, omitted; the third part joins immediately on to the first.

The overture opens with a rather long free introduction, the whole orchestra beginning *fortissimo* with a few measures in a strongly marked rhythm, *Andante maestoso* in E-flat major (4-4 time), two measures being answered *pianissimo* in E-flat minor by the strings, as if by an echo. The movement now changes to *Andante* (3-8 time), the flute and clarinet playing a graceful melody in octaves against an accompaniment of *staccato* chords in the horns and bassoons, and soft sustained harmonies in the strings. This is followed by an *Andantino* in B-flat major (4-4 time), in which the oboe sings a new melody over a tremulous accompaniment in the strings.

An *Allegro* in 4-4 time, full of rushing passage-work in the strings, against which the wind instruments repeat loud calls on the tonic and dominant of the key (B-flat major, then E-flat major), leads to a sonorous repetition of the opening *maestoso* phrase by the full orchestra, which again ends softly in E-flat minor, preparing for the beginning of the main body of the overture.

This movement, *Allegro* in E-flat major (2-4 time), begins with the first theme in the muted strings alone, a graceful, tricky running figure in the first violins against sustained harmonies in the second violins, violas, and double-basses, and *pizzicato* arpeggi in the 'celli. After this theme has been duly developed, the first subsidiary enters, a loud martial call from the cornets, horns, bassoons, and trombones, brilliantly answered by the full orchestra. Then the second theme enters immediately, a suave melody sung by the oboe, first violins, and 'celli in octaves, the flute and clarinet being soon substituted for the oboe, as the development progresses. Last comes the conclusion-theme, a lively hunting-call played by the four horns alone, the time shifting from 2-4 to 6-8. Second theme and conclusion-theme are in the key of the dominant, B-flat major. This ends the first part, the conclusion-theme modulating toward its close back to the tonic, E-flat major. As has been said, there is no second part, or working-out, but the third part of the overture begins immediately after the first has ended. This third part is an exact repetition of the first — except that the second theme now comes in the tonic — up to the entrance of the conclusion-theme; this now comes in E-flat major, and *fortissimo*, in the full orchestra, instead of softly on four horns, and works up to a resounding climax as a coda to the whole.

The overture is scored for 1 flute, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 cornets, 4 horns, 2 bassoons, 3 trombones, 1 pair of kettle-drums, triangle, big drum and cymbals, and the usual strings.



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Saturday Evening, December 8,  
At Eight.

## PROGRAMME.

Johann Sebastian Bach - - - - - Passacaglia

Johannes Brahms - - - Symphony No. 4, in E minor, Op. 98

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro non troppo (E minor)                       | - | - | - | - | 2-2 |
| II. Andante moderato (E major)                        | - | - | - | - | 6-8 |
| III. Allegro giocoso (C major)                        | - | - | - | - | 2-4 |
| IV. Chaconne: Allegro energico e passionato (E minor) | - | - | - | - | 3-4 |

Soli for Violin (a.) Bruch. Adagio from Concerto No. 1, in G minor, Op. 26

(b.) Paganini - - - - - Concerto in D major

Mr. THOMSON.

Georges Bizet - - - "L'Arlésienne," Orchestral Suite No. 1

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Prélude: Allegro deciso; Tempo di marcia (C minor) | - | - | - | - | 4-4 |
| Andante molto (A-flat major)                          | - | - | - | - | 4-4 |
| Un peu moins lent (C major)                           | - | - | - | - | 4-4 |
| II. Minuetto: Allegro giocoso (E-flat major)          | - | - | - | - | 3-4 |
| III. Adagietto: Adagio (F major)                      | - | - | - | - | 3-4 |
| IV. Carillon: Allegretto moderato (E major)           | - | - | - | - | 3-4 |

Hector Berlioz - - - - - Overture, "Carnaval Romain"

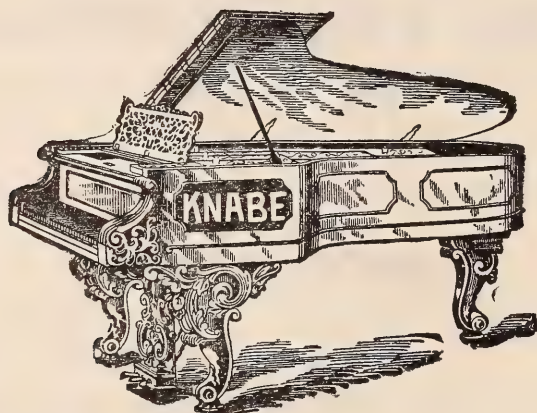
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The following analysis is made from Esser's score. The theme, which is only eight measures long (*Andante*, 3-4 time), is first given out *pianissimo* by the 'celli and double-basses in octaves, without any accompaniment. The variations follow immediately. They are as follows:—

Var. I. Plain counterpoint in a syncopated rhythm in the flutes and clarinet against the theme in the basses as a *cantus firmus* (8 measures); the same repeated with the counterpoint in the oboe and bassoons (8 measures).

Var. II. More flowing counterpoint in the violins and violas against the theme as *cantus firmus* in the basses (8 measures).

Var. III. *Staccato* counterpoint in the same instruments, in a livelier rhythm, against the same *cantus firmus* in the basses (8 measures).

Var. IV. Counterpoint in the same rhythm as No. 3 in the wood-wind and horns against a figural variation of the theme in the strings (8 measures).

Var. V. Contrapuntal imitations on an ascending figure in the strings and wood-wind against the theme as *cantus firmus* in the second bassoon and double-basses (8 measures.)

Var. VI. Running counterpoint in the violins and violas against the same *cantus firmus* in the basses (8 measures).

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Var. VII. Similar counterpoint in the strings against the same *cantus firmus* in the basses, accompanied with more slowly-moving part-writing in the wood-wind and horns (8 measures).

Var. VIII. Imitative counterpoint in the strings and wood-wind, a figural variation of the theme still appearing in the bass (8 measures).

Var. IX. *Fortissimo* running counterpoint (scale-passages) in the violins in unison against the theme *staccato* in the basses, and *staccato* chords in the wind instruments and violas (8 measures).

Var. X. *Pianissimo* running counterpoint of the same character as in the preceding variation, but now in the bass ('celli, violas, and second violins), against the theme as *cantus firmus* in the soprano (flute, oboe, and clarinets) (8 measures).

Var. XI. Three-part imitative counterpoint in the second violins, violas, and basses (*piano*), against the theme as *cantus firmus*, still in the soprano (first violins, flute, and bassoon in double-octaves) (8 measures).

Var. XII. Imitative counterpoint in three parts for the clarinet, bassoon, and flute; the theme no longer appears as a *cantus firmus* (8 measures).

Var. XIII. Two-part imitative counterpoint (*forte*), on another figure, in the strings without double-basses (4 measures); the same continued (*piano*) with the addition of flute, clarinet, and bassoon (4 measures).

Var. XIV. Harp-like ascending arpeggi (*piano*) in the strings against a background of plain harmony, with the theme in the bass, in the flutes, clarinets, and bassoons (8 measures).

Var. XV. *Forte* imitative counterpoint in the strings, wood-wind, and horns, against the theme as *cantus firmus* in the bass (8 measures).

Var. XVI. Two-part imitative running counterpoint in triplets in the strings against the theme as *cantus firmus* in the 'celli, double-basses, and bassoon (8 measures).

Var. XVII. Figural variation on the syncopated rhythm of No. 1 in oboes and bassoon against the theme *pizzicato* as *cantus firmus* in the 'celli and double-basses (8 measures).

Var. XVIII. Three-part imitative counterpoint on another figure in the

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flutes and bassoon against the theme *legato* in the 'celli and double-basses (8 measures.)

Var. XIX. Four-part imitative counterpoint on the same figure in the strings and wood-wind against the theme as *cantus firmus* in the double-basses, horns, and trombones *pianissimo* (8 measures).

Var. XX. "*Thema fugatum*." Four-part real fugue on two subjects,—the first four measures of the theme as subject, with a counter-subject based on a new figure,—worked out by the full orchestra (124 measures).

Esser has scored this Passacaglia for 2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

The Passacaglia was an old dance in triple time, probably of Spanish origin, the name being derived from the Spanish *pasar*, to pass, and *calle*, a street. It was very similar to the Chaconne.

SYMPHONY No. 4, IN E MINOR, Op. 98 . . . . JOHANNES BRAHMS.

The first movement of this symphony (*Allegro non troppo*, in E minor, 2-2 time) begins, without slow introduction, immediately with the first theme. This theme, a clear gracefully swinging melody, of rather Mendelssohnian character, is given out by the violins in octaves, accompanied by flowing ascending *arpeggi* in the 'celli and violas, and syncopated chords in the wood-wind. It is developed naturally and flowingly for eighteen measures. It is immediately followed by a free contrapuntal variation on its first period, after which the violins step in again with their octaves, and carry through the second period (not a variation on it) in somewhat different development and more extendedly. A first subsidiary in G major follows, its first member being much of the nature of passage-work, but the triplet at the beginning of its second member (in B minor) giving the phrase a more strongly marked thematic individuality.

The second theme, an impassioned *cantilena* in B minor, first given out by the 'celli and horn in unison, and then taken up by the violins in

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octaves, soon follows. Its development is but brief, and is soon interrupted by a return of the second member of the first subsidiary, almost immediately followed by a second subsidiary and some rather elaborate passage-work, which continues until the martial conclusion-theme — plainly derived from the second member of the first subsidiary — comes in *pianissimo* in B major in the wind instruments. The development of this theme is interrupted at one point by softly sustained, mysterious harmonies in the wind instruments and *arpeggj* in the strings, which, entering thus suddenly in the midst of the brilliant, martial theme, have much the effect as if a cloud were passing over the sun. We shall find more of this peculiar effect farther on. The first part of the movement ends brilliantly in B major.

The free fantasia begins with hints at the first theme in the wind, which lead to an almost complete restatement of the theme itself, in the tonic E minor, as at the beginning of the movement. The theme, however, soon branches out into the working-out, which is long-continued and exceedingly elaborate, the "cloud-passing-over-the-sun" effect coming in ever and anon, until at last it seems as if the working-out were becoming enveloped in total darkness. Indeed, the closing measures of this middle part of the movement seem evidently to have been inspired by the mysterious ending of the free fantasia in the first movement of Beethoven's C minor symphony, although there is no trace of servile imitation nor plagiarism here.

The third part of the movement begins with the reappearance of the first theme, but now in C major instead of E minor; it is so modulated, however, as to end in E minor.\* The development goes on almost exactly as in the first part, the second theme appearing in E minor, and the conclusion-theme in E major. The code is pretty long, and works up to an impressive climax at the close.

\* It is not uninteresting to note here the intimate connection which some composers seem to have discovered between the keys of E minor and C major. Mendelssohn's Wedding March in "Midsummer-Night's Dream" is in C major, but begins, for all the world, as if it were going to be in E minor; indeed, it *is* in E minor for the first measure and a half. On the other hand, the finale of Beethoven's second Rasoumoffsky quartet Op. 59, No. 2), which is distinctly in E minor, has its principal theme in C major almost throughout.



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The second movement (*Andante moderato*, ostensibly in E major, 6-8 time) might be called a march-romanza. It is noteworthy, among other things, for its exceedingly varied modality. The first theme is strongly announced by the horns in unison, to which are soon added the oboes and bassoons, and then the flutes, in unison and octaves. Now, in what key is this theme, which runs on the notes E, F, G, D, C? These notes are all in the scale of C major; but the ear absolutely refuses to accept the theme as being in that key. It is really in the old Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*, in what one at first takes to be E major,—only that there are persistently recurring C-naturals and D-naturals that do not point that way, while the equally persistent G-sharps (replacing the original G-naturals) preclude the idea of the Phrygian mode. The tonality is plainly that of E, but this constant flattening of the sixth and seventh degrees of the scale imparts a peculiarly weird and uncanny character to the harmony. The theme here is really in the “minor-major” mode, mentioned by Hauptmann, with the major third, minor sixth, and minor *descending* seventh degrees. The peculiar and rather monotonous rhythm of this theme only serves to accentuate its unearthly character. It is followed, after a somewhat long development, by two shorter subsidiaries, the first in E major, the second (in triplet rhythm) in B minor.

Then comes a beautifully melodious second theme in E major, given out by the violas and bassoon, and accompanied with flowing counterpoint in the first violins. It is soon followed by a return of the first theme, now for the first time definitely in E major. All these changes in modality bring with them corresponding differences in the expressive character of the theme itself. It is to appear in still one more phase, different from all the others, and more curious — perhaps more characteristic of Brahms — than any of them. Just before the end of the movement the horns, oboes, and

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flutes give out the theme *forte* in the Phrygian mode, as at the beginning ; but, instead of being in bare unisons and octaves, as it was then, it is now accompanied in full harmony by the rest of the orchestra. Now, this harmony is not in the Phrygian mode at all, but in that curious "minor-major" mode of Hauptmann's in which the theme itself stood at its second appearance. The result of this incongruity is a series of the most astounding cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,—a tart effect which ceases only when the harmony at last falls back into the Phrygian mode in which the melody stands. This may well be called singularly characteristic of Brahms, whose harmony in general is fuller of unharmonic cross-relations than that of any composer of classical leanings since Sebastian Bach.

The third movement (*Allegro giocoso*, in C major, 2-4 time) has little, if anything, save its joyous character, to remind one of the traditional scherzo, the place of which it apparently purports to fill. In form it approaches the rondo more closely than anything else.

The fourth, and last, movement (*Allegro energico e passionato*, in E minor, 3-4 time) is in still more striking rebellion against symphonic traditions ; as far as I know, its form is wholly unprecedented in symphonic finales. It is simply an eight-measure passacaglia\* with variations, its form being that of Bach's C minor organ passacaglia and D minor violin chaconne. To be sure, the form of theme and variations is not quite unheard of in symphonic finales, albeit comparatively rare ; we find it in the finales of Beethoven's "*Eroica*" and of the ninth symphony. But the variations in these finales are essentially nothing more nor less than special developments of the rondo-form, which form was, from the beginning, the one most intimately associated with the last movement of a symphony. But this finale of Brahms's has none of the characteristics of the rondo ; it is purely and simply a set of contrapuntal variations on an eight-measure passacaglia-theme, not ending with a fugue, however, as Bach's passacaglia does. The theme itself is first given out in plain harmony by all the wind instruments ; then the variations follow, at first simple, then more and more elaborate.

\* The Passacaglia (from the Spanish *pasar*, to pass, and *calle*, a street) was a stately old dance-form in triple time, very like the Chaconne.

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A certain amateur philosopher, speaking of the infallibility of brute instinct, once made the startling assertion that we all possess a similar infallibility of instinct, only that we don't know it. Education and the development of our reasoning faculty have led us to distrust our inborn instincts, and so they fall into disuse. He went on to give an example, saying that, as the fly-killing fish never misses his fly with the drop of water squirted from his mouth, so does the human infant invariably point as accurately toward an object with his finger as the best-trained rifle-shot would with his never-missing barrel. The infant has not yet learnt to distrust his instinct, and aims with perfect brute accuracy with his finger-tip. If any man were to aim a pistol with equal confidence, he would be sure to hit his mark without the preliminary trouble of sighting. Upon all of which an incredulous bystander commented in an undertone: "I know he says he would, but *would he?*"

Whether our amateur philosopher was right or wrong, I will not take upon myself to determine. But his thesis reminds me of what I once heard said on another occasion — and by a pretty sharp observer, too — regarding the art of singing. This was that very young and naturally musical children always sing just right, when they try their baby voices on any tune that is not beyond their musical comprehension: that they use their small voices — such as they are — as correctly (in so far as the production of tone is concerned) as the greatest singer, and that their phrasing is impeccable. To all of which I can only say: "I know he says they do, but do they?"

One thing, however, seems to me highly probable. The tunes any very young child is likely to sing are, for the most part, so simple in rhythm and construction that, if the child is really musical by nature, and his ear unso-

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phisticated by bad example, he cannot easily go wrong in the matter of phrasing. Such simple tunes may be said almost to phrase themselves, and the only way you can go wrong in singing them is through an attempt to make more out of them than they really are. The tunes are written naturally, and the musical child will phrase them naturally,—that is, perfectly.

But the great art of phrasing, when applied to more complex and less obvious tasks, is no such easy matter—if we may judge by what results we often hear. Yet, as what is complex can be thoroughly mastered only through first mastering what is simpler, it might be suspected that any musical performer could take a leaf with advantage out of the book of an unsophisticated and naturally musical child's phrasing of a simple tune. The art of phrasing consists, in the end, in a right distribution of accents, and a proper binding-together of the several notes that form a melodic phrase. Every normally constructed melodic phrase is, in a sense, a climax; it has its apex, toward which it strives from the beginning, and from which it declines to its close.\* I do not mean by this that the "apex" is necessarily high or low,—in musical pitch,—but that it is the point in the phrase on which the greatest stress of accent naturally falls; and that all that precedes this "apex" in the phrase naturally presses forward to reach it, and that all that follows as naturally tends to fall away from it, as if in obedience to a law of gravitation. The "apex," or culminating note of a phrase is reached as by a conscious exertion of energy, and subsided from as by a gradual relaxation of this energy. And the whole path, from beginning to "apex," and from "apex" to close, is strown with minor accents, the relative force of which must depend largely on circumstances, but must not equal that of the "apex" itself. And all these accents must be so regulated and distributed as to give the listener a sense of rhythmic vitality, yet without producing any disruption of continuity.

The generally, and rightly, accepted model in phrasing is the completely fine singer. But every melody, whether written for the voice or for an instrument, ought to be rightly phrased by the performer, or else its true character is destroyed; and it has often been a cause for wonder that instrumental performers so seldom succeed in reproducing the natural, graceful, and significant phrasing of a fine singer. But there are often technical

\*There are also some phrases the "apex" of which comes at the end; but, for the sake of simplicity, I will leave these out of consideration. I am not writing a "treatise."

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difficulties that stand in the way of a perfect performance of this apparently simple task; difficulties the nature and extent of which the average listener — not to mention many performers — is far enough from appreciating.

That many, otherwise admirable, players fail to perceive how badly and unnaturally they often phrase, is probably to be explained in part by the general difficulty all performers have in exactly estimating the character of their own performance. The phonograph has revealed some quite curious facts in this matter; experienced players have at times been thoroughly astonished at hearing a phonographic reproduction of their own playing; it showed them things the existence of which they had been very far from suspecting.\* The whole question of accent is one of the most deceptive in all music. The performer is all too liable to hear the accent he *means to make*, instead of the accent he really does make. And accent is almost the Alpha and Omega of phrasing. Then comes in the whole matter of habit; certain items in the technique of some instruments are very liable to stand in the way of the performer's phrasing naturally,— as a fine singer would,— and, by giving way to these difficulties, instead of conquering them, his ear becomes at last so accustomed to a false style of phrasing that he ceases to appreciate its unmusical preposterousness. And, what is quite as bad, the public grows accustomed to it, too, and soon asks for nothing better; certain distortions of natural phrasing have even become conventional in the playing of some instruments, and are accepted almost as a matter of course.†

The instrument on which one habitually hears less good phrasing than on any other is probably the pianoforte. On the pianoforte, phrasing is almost entirely a matter of accent. The pianist has little, or no, command over his tone after he has once struck it; he does not stand, like the violinist or the player on a wind instrument, in a direct relation to the tone he produces, but only in a mediate one. He strikes the key, the key sets the action in motion, the action throws the hammer, and at last the hammer strikes the string; and, when the tone is once produced, the player has already lost (or almost lost) all control over it. The singer or clarinetist makes his tone with his own breath; the violinist, to be sure, produces his tone through the mediation of the bow,— a mechanical contrivance which is no part of himself,— but he keeps producing it throughout its whole duration, and can swell or diminish it at will and at any moment. The pianist can not. It is true that he can "sustain" it to a certain extent; but did any of my readers ever take the trouble to think of the exceedingly limited extent to which a pianist can "sustain" the tone he has produced? Here again we come upon a matter of long usage and convention: people speak of a pianist's "sustaining" a tone by keeping the key depressed (and the damper raised) or by using the first pedal; but no one would ever think of calling what the pianist really does in this matter "sustaining the tone," if he were speaking of any instrument but the pianoforte. What the pianist really does, and all that he really can do, is to sustain, not the tone, but

\* Similar revelations have been made by the phonograph in other matters besides music. I know of one instance of a young girl's exclaiming, the first time she heard a phonographic reproduction of her own speech: "Why! the machine gives me a foreign accent!" She had never suspected before that she spoke English with a foreign accent, although all her friends were perfectly aware of the fact. The late Phillips Brooks is reported never to have been conscious of his hurried delivery in the pulpit, until he heard a passage from one of his own sermons through the phonograph.

† It is not a little curious how certain atrocities have grown to be generally acceptable in relation to certain special instruments; atrocities which no one would dream of submitting to in performances on other instruments. Take, for instance, the lamb-like docility with which the average listener will wait for an organist to change stops, even in the very middle of a phrase. What would an audience think of it, if an oboe-player should keep all the rest of the orchestra waiting, while he screwed his instrument together and put in the reed, just at the very moment when a prominent oboe-passage turned up in the middle of a movement? And yet this would be the exact counterpart of what organists are doing all the time. People stand it because they have got used to it; organists have, so to speak, bullied them into standing it. But a player on any other instrument who allowed himself to take such liberties would be shot at sight!

about a quarter of it ; the amount of tone you hear in the prolonged ring of a pianoforte-string bears no normal proportion whatever to the initial intensity of tone produced by the percussion of the hammer. What we have learnt to accept as a sustained *legato* on the pianoforte is in reality nothing more than a series of *staccato* notes, connected together by a comparatively feeble quasi-echo of each one of them. Wagner very rightly called the pianoforte the "cheat" among instruments ; by a clever sort of jugglery, the pianist makes you think you hear what you really do not !

So all the pianist can do in the matter of phrasing is by means of a right distribution of accents. And, if he should happen to make a single slip,—as he very easily may,—striking the key just a shade harder or less hard than he means to, this slip may destroy his whole phrase ; for he can not cover it up and atone for it by deftly swelling or diminishing the tone, as a violinist can ; the slip once made, it is irretrievable. Now, the command of "touch" which would guard a pianist against all possible slips of this sort is far rarer than most people suspect ; it would deserve to be called absolutely phenomenal, the last word of pianoforte virtuosity. To phrase thoroughly well even a passage in single notes, where the hand has nothing else to play, is already difficult ; great pianists do it, but less frequently than is generally supposed ; it takes a Paderewski so to distribute the accents, even in a passage in single notes, as to give you the recognizable counterpart of the *cantabile* phrasing of a fine singer. And, if the passage is in full chords, especially if it be in *forte* or *fortissimo*, the difficulty is trebled. Indeed, the thing is so difficult that many a pianist has insensibly grown to be exceedingly moderate in his demands upon his own phrasing ; he gradually gets accustomed to hear himself play phrases in a way that he would be the first to criticise sharply enough if he heard it imitated by a string quartet or other combination of instruments. His standard of phrasing is lowered, little by little, and that of his hearers become lowered with it. It were hardly too much to say that a certain laxity, a certain want of buoyancy and grace, in phrasing is so looked upon as a matter of course in pianists that not one listener in ten ever notices it or asks for anything better. It has become a convention of the pianoforte.

It seems to me that, as regards instruments of really sustained tone,\*

\*I here except the organ, which is an instrument absolutely *sui generis*. What phrasing is possible on the organ is not a matter of accent, properly speaking, but of a very nice modification of time-values (quasi-*rubato* playing). In this respect the organ is the diametric opposite of the pianoforte.

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one oftener hears impeccable phrasing from fine wind players than from players on stringed instruments. And there is a pretty plausible reason for this. The oboist, flutist, or clarinettist has, like a singer, a natural guide in his own length of breath. But playing upon stringed instruments is a more artificial matter: the violinist or 'cellist has only the length of his bow, and this is quite as apt to be misleading and even obstructive to good phrasing as it is to be a trustworthy guide and help. It takes a most enormous command of the bow-arm to enable a player to be sure that an inadvertent movement (too much or too little) of his wrist will not introduce an accent he has no real intention of making, and so distort his phrasing. As far as my own observation goes, the general trouble with otherwise fine violinists and 'cellists seems to be in the way of exaggerating accents rather than of actually misplacing them. They tend, as a rule, to throw excessive stress upon the minor accents in a phrase, and thus make them out of due proportion with the supreme accent that belongs to the "apex." All but a very few violinists and 'cellists I have heard—and I am now speaking of artists of a certain distinction, not of the common herd—have seemed to me to err habitually in the direction of regulating their phrasing too much by the natural swing of the right arm, of phrasing according to the sweet will of the bow. And remember that this natural to-and-fro swing of the arm bears no real relation to the rhythmic rise and fall of a melodic phrase, as the alternate inhalation and exhalation of the breath does. All melody was originally vocal melody, and the natural metronome that beat time to its phrases was the expansion and contraction of the singer's lungs; Wagner himself has said somewhere that the final criterion of any melody was its intrinsic singableness. But the length of a violin-bow is entirely an arbitrary standard; some few melodies, written by experienced violinists for their instrument, may happen to conform to it, or may have been intentionally fashioned so as to conform to it. But the number of such melodies is too small for them to establish a rule. I think it can safely be said that the natural swing of the violinist's or 'cellist's arm quite as often contravenes the true phrasing of a melodic passage as it helps it. And here the violinist or 'cellist has to face a difficulty which is much of the same sort as that which stares the pianist in the face. This difficulty may even be more serious in the violinist's case than in the pianist's; for the pianoforte keyboard is, after all, a neutral thing; all the pianist has to look out for is the exact amount of force with which he strikes the key; but the swing of the bow-arm, or the "kick" of the wrist, may at times be a positive impediment in the way of the violinist doing what he wants to, and he may have to resort to all sorts of expedients to steer round the snag.

Be this as it may, it is unquestionable that a certain sort of phrasing has become conventional in violin playing that reminds one as little as possible of fine singing; and it seems to me that the besetting vice of this "violin phrasing" is a too great monotony of accent. As I have said, the minor accents in a phrase come in for more than their due share of stress, so that nothing is left for the "apex." Only exaggerate a little the too pendulum-like swing of many violinists' phrasing, and you get something not very far removed from the asthmatic puffing of an accordion! Yet this sort of thing has become a convention, has grown to be so intimately and insensibly associated with the violin and other instruments of its family, that it escapes most people's notice; a singer who sang so would get applause only from the groundlings, but a 'cellist can do it with impunity and even with glory.



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Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:—

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other

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without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

G. H. W.

ALEXANDRE CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex aequo* to Lecocq and Bizet; and both operettas were bought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome.

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During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two movements of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de l'Emir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Padeloup at his orchestral concerts; an orchestral suite, *Roma*, completed from sketches made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the *Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame. The highest hopes were entertained of him as one of the coming glories of French music,—hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

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This is the first of two orchestral suites arranged by the composer from his entr'actes and incidental music to Alphonse Daudet's drama of the same title, first given at the Théâtre du Vaudeville in Paris on September 30, 1872.

The first movement, *Prélude: Allegro deciso (Tempo di marcia)* in C minor (4-4 time), opens with the theme vigorously played *fortissimo* and in unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term “*andante*,” not in its original Italian sense of “going,” but in its technical, general musical sense of “slow”), and the key suddenly shifts



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to A-flat major (4-4 time). A delicate little interlude is now played : over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone\* plays a tender melody, at every other measure of which the first clarinet comes in with a languishing sigh of three notes ; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prelude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto : *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

The third movement, *Adagietto* in F major (3-4 time), is a short free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon : *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "carillon" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the "Pifferari" effect produced by Mozart in his scoring of the Pastoral Symphony in Handel's *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

\* The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed ; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals (the even as well as the odd), and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach ; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical, instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will ; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure ; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed ; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high sopranino" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing ; but they now form an important item in military bands in France, Italy, England, and this country.



The subtitle of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*, immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,—like a sudden irruption of a torch-bearing crowd into the silent square,—the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.



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### PROGRAMME.

Beethoven - - - - - Symphony No. 7, in A major, Op. 92

- I. Poco Sostenuto (A major).  
Vivace (A major).
- II. Allegretto (A minor).
- III. Scherzo: Presto (F major).  
Trio: Assai meno presto (D major).
- IV. Finale: Allegro con brio (A major).

Beethoven - - - - - Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

- I. Allegro.
- II. Adagio un poco moto.
- III. Rondo: Allegro ma non troppo.

Smetana - - - - - Overture, "Die Verkaufte Braut"  
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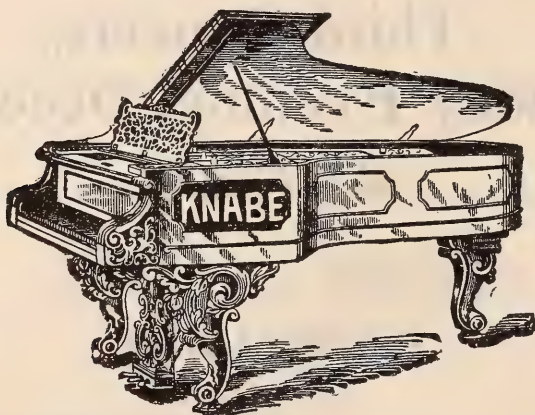
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The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme, the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minuet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given

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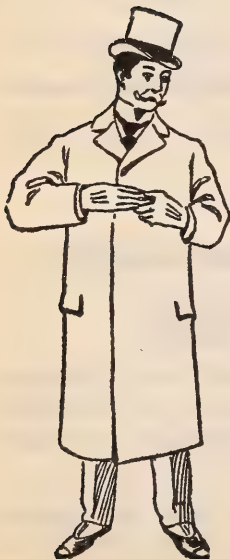


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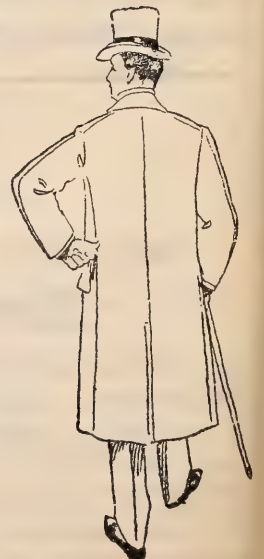
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out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repetition of the minuet-like melody, this time in F major; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves; it is as if the basses and violins cried out all of a sudden: "A truce to this tender cooing! we would be at something else!" The wind instruments answer with a regretful sigh; but the strings again call out: "No!" The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins; another question comes in eighth-notes and again in quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

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The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate ; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the

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violins keep elaborating a simple phrase against a *basso ostinato* ("obstinate bass"), has long been famous.

The second movement, *Allegretto* in A minor (2-4 time), has been from the beginning a prime favorite with audiences of every sort all over the musical world. In the old days of the first introduction of Beethoven's symphonies to the Paris public, when these "terrible" works had to be handled very gingerly, not to scare audiences away at the first dash, this *Allegretto* of the seventh symphony seemed so sure a card to the concert-givers that it was intercalated into the second symphony, in D major, instead of the proper slow movement of the latter, to catch the audience's fancy. The stately tempo of this movement might seem to point to something more of the march character than to that of the dance; but it has the true dance quality, nevertheless: it calls to mind some of the slow, stately, funereal dances of antiquity, as we find them described in the old Greek and Latin poets. In persistency of rhythm it even outbids the first movement.

A mournful blast of the wind instruments on the chord of A minor is immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas, 'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first vio-

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lins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the flute near the close of the second member of this theme. The present writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata form; there is no conclusion-theme, and the first part ends with the second theme; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings; then follows a short fugato, in which part of the first

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theme is taken as the subject and response, with a running phrase in sixteenth-notes as a counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major symphony is like Schubert's great C major,—which is also an “apotheosis of the dance,” in its way; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key: three movements of Schubert's are in C major, the slow movement being in A minor; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point



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on the note A. The trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness of variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors; to others again the movement has suggested the dance of the Corybantes round the infant Jupiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

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disturbed by the noise; he often sought quiet in the cellar of his brother's house. The general disturbance seems, however, to have had little effect upon the great man's productivity; for the E-flat concerto and the string quartet in the same key, both written at this period, are among his greatest works.

The first movement, *Allegro* in E-flat major (4-4 time), opens with a strong E-flat chord in the full orchestra, which introduces a brilliant cadenza for the solo instrument. This cadenza is twice interrupted by grand chords in the orchestra, which, after its close in the tonic, launches forth upon the heroic first theme of the movement. This theme is developed at some length by the full orchestra; the first subsidiary follows in the same key, and leads directly to the second theme, which enters *pianissimo e staccato* in E-flat minor in the strings (without double-basses), clarinet, and bassoon. This second theme, running entirely as it does on the chords of the tonic and dominant of E-flat minor and its relative G-flat major, has something of the character of a military march, which soon changes to that of a classic triumphal procession as the two horns repeat it *legato* in E-flat major against a gracefully waving counter-figure in the violins. It is at once one of Beethoven's simplest and most beautiful inspirations; its character is always noble, but accordingly as it is given *piano* or *forte*, *staccato* or *legato*, in its native simplicity or embroidered with cunning figural tracery, its expressiveness changes from martial pomp to almost pastoral sweetness, assuming at times the ecstatic, religious character of an antique libation to the gods in thanksgiving for a well-won victory. It is followed by some *crescendo* imitative passage-work on the first theme (still in the tonic, E-flat major), which gradually merges into the conclusion-theme,

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which latter appears in its full form in the violins as a peroration to this first part of the movement. It will be noticed that, contrary to the traditional rules of the form, this orchestral *ritornello* (first part of the movement) has adhered to the tonic throughout. Now comes what in the sonata-form is called the "repeat," and with it the entrance of the solo instrument. Against repeated chords of the dominant 7th in the woodwind and horns,—to which the clarinet and bassoon soon add the minor 9th,—the pianoforte creeps in unobtrusively with an ascending scale which leads to its taking up the first theme, *piano e dolce*, in a manner that contrasts strongly with the original bold assertion of the theme by the orchestra. Here we come upon one of the most characteristic traits of Beethoven's treatment of the pianoforte in connection with the orchestra in his concertos: he seldom, if ever, tries to make the pianoforte vie with the orchestra, to make it do what the orchestra can do better.

With the growth and development of modern pianoforte technique, many composers, Liszt among them, have tried to make the pianoforte, as it were, enter into a competition of strength with the orchestra, first giving out a theme strongly in the full orchestra, and then making the pianoforte alone take up the theme in a similarly strong way, in which contest the pianoforte almost always betrays its comparative weakness. Beethoven, on the contrary, seems bent upon making the pianoforte contrast with the orchestra as sharply as possible; after giving out a theme strongly in the orchestra, he does not try to make the pianoforte repeat it in the same bold way, but makes the pianoforte give it in a wholly different spirit, in a way that is not in the orchestra's power, but to which the nature of the pianoforte is especially adapted. No pianoforte in the world could have given



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out this first theme in the E-flat concerto with the convincing strength that the orchestra did at the beginning of the *ritornello*, but no known combination of orchestral instruments could produce the magical effect of the pianoforte in playing this theme softly in its upper register at the beginning of the "repeat." Beethoven has let both pianoforte and orchestra do what each could do best, without either's encroaching upon the other's domain. The first theme is now worked up much as before, partly by the pianoforte itself, partly by the orchestra against arpeggio embroideries in the solo instrument; the development is, however, somewhat more condensed than at first. After a short climax, the pianoforte enters alone upon a figural variation of the concluding passage of the first subsidiary which leads over to the second theme, and then takes up the second theme in B minor over a light *pizzicato* accompaniment in the strings. As, in the *ritornello*, this second theme was given out *staccato* by the strings in E-flat minor, and then repeated *legato* by the horns in E-flat major, so does the pianoforte now, after giving it in B minor, repeat it in the most ethereally beautiful figural variation (by apparent, but not real, enharmonic change) in C-flat major. This key (whether you call it C-flat major or B major) is far enough from the tonic; but now comes one of Beethoven's great strokes: just as the pianoforte has finished its seraphic variation in C-flat major, the whole orchestra dashes in with the simple theme itself, *forte* and *staccato*, in B-flat major (dominant of the principal key); the effect is overwhelming! The remainder of the "repeat" follows a course of development of its own, without, however, wholly obliterating the main outlines of the *ritornello*, and debouches upon a sonorous *tutti* of the orchestra, in which the first theme is once more strongly asserted. This *tutti* ends as the *ritornello* did,

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only in the key of G major, the pianoforte creeping in with its ascending scale, just as it did before.

The second part of the movement (free fantasia or working-out) now begins. It is long and exceedingly elaborate. The third part is the regular repetition of the first, introductory cadenza and all; only that, as is usual in concertos, the development follows the lines of the "repeat" rather than those of the *ritornello*. The pianoforte gives the second theme in C-sharp minor and the figural variation in D-flat major, the orchestra bursting in in the tonic, E-flat major, at the close. There is no cadenza before the Coda,—a great innovation of Beethoven's,—and the latter is developed at great length, as a true "second free fantasia." Especially noteworthy is the wondrously beautiful reappearance of the second theme in E-flat major, in the horns against the most exquisite arpeggio embroideries in the pianoforte.

The second movement, *Adagio un poco moto* in B major (4-4 time), begins with a full statement of its principal theme by the muted strings. This lovely melody has much the character of what is known in this country as a "psalm-tune,"—something very different from the German choral. The pianoforte then enters with a new theme, which, considering the form of the movement, should be regarded as a free episode; it is briefly developed and followed by some passage-work which leads to a repetition of the principal theme by the pianoforte over a *pizzicato* accompaniment in the strings. The theme is then repeated again, the flute, clarinet, and bassoon singing the melody in double octaves, the strings playing a syncopated accompaniment in plain *staccato* chords, and the pianoforte adding a series of sixteenth-note arpeggi, the cross-accents of which (on the even sixteenths)

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that he was attempting to Teutonize Czech music and obliterate its national characteristics. He, however, rose superior to this carping; for he was and remained the most thoroughly popular of Bohemian composers in his own country, although his fame hardly crossed the frontier during his lifetime. All his operas, of which there are eight, were written on subjects taken from Czech life and history, the libretti being in the Czech language. Here is the list of his dramatic works:—

- Braniboři v Čechách* (The Brandenburgers in Bohemia), brought out in Prag on January 5, 1865.
- Prodaná nevěsta* (The Sold Bride), *ibid.*, May 30, 1866.
- Dalibor*, *ibid.*, May 16, 1868.
- Dvě vdovy* (The Two Widows), *ibid.*, March 28, 1874.
- Hubička* (The Kiss), *ibid.*, in the autumn of 1876.
- Tajemství* (The Secret), *ibid.*, 1878.
- Libuša*, *ibid.*, June 11, 1881.
- Cortova stěna* (The Devil's Wall), *ibid.*, October 15, 1882.

Besides these operas he wrote the following symphonic poems: *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Vlast* (My Country), a connected series of six symphonic poems on Czech subjects, and *The Carnival of Prag*. Festival March for the 300th Shakspeare Jubilee, a pianoforte concerto, two string quartets (one of which, entitled *Aus meinem Leben*, is supposed to express his grief and sufferings after his deafness had become total), and a pianoforte trio are also to be noticed.

Smetana's life was, upon the whole, an unhappy one; his operas succeeded in Bohemia, to be sure, but he died long before even one of them was given anywhere else, and he met with much opposition and want of true appreciation at home. With the production of his *Dalibor* the charge of lack of musical patriotism was brought against him, and it took almost

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The Young Indian Maid (med. voice) . . . . .	.40	Vagrant's Song (Barit.) . . . . .	\$0.40
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the whole remainder of his life to persuade people that he was really not trying to "Germanize" Czech music. The first of his works to bring him general renown as an opera composer was *Prodaná nevěsta*, probably the one he himself least valued, it being a comic opera of generally light character. This work was given in Vienna in 1892,—eight years after the composer's death,—and had an enormous success; since then it has passed into the repertory of every important opera-house in Germany, and four of his operas are announced as in the repertories of leading German theatres for the coming winter. With the exception of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*, no other opera has been so successful with the German public for many years; critics have called it the best comic opera since Lortzing and von Weber.

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according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary



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as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

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## PROGRAMME.

Beethoven - - - - Symphony No. 7, in A major, Op. 92  
I. Poco sostenuto (A major).  
Vivace (A major).  
II. Allegretto (A minor).  
III. Scherzo: Presto (F major).  
Trio: Assai meno presto (D major).  
IV. Finale: Allegro con brio (A major).

Schumann - - - - Concerto for Pianoforte in A minor, Op. 54  
Allegro affettuoso.  
Intermezzo: Andantino grazioso.  
Allegro vivace.

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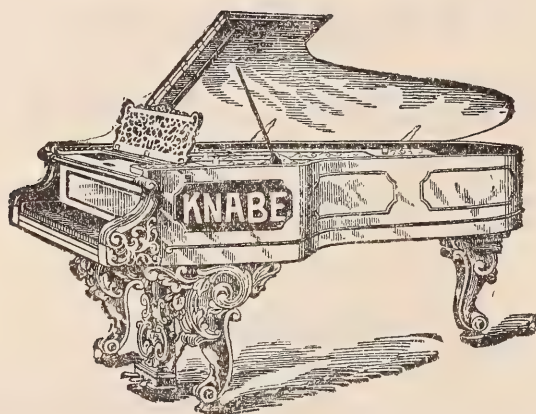
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The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme, the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minuet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given

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### PROGRAMME.

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|---------------------------------------|--------------------------------|------------------|
| 1. FIFTH SYMPHONY                     | { Allegro } . . . . .          | <i>Beethoven</i> |
|                                       | { Andante }                    |                  |
| 2. SYMPHONY in B minor                | { Allegro con brio } . . . . . | <i>Schubert</i>  |
|                                       | { Andante con moto }           |                  |
| 3. RIENZI OVERTURE . . . . .          |                                | <i>Wagner</i>    |
| 4. POLONAISE in E, No. 2 . . . . .    |                                | <i>Liszt</i>     |
| 5. TANNHAEUSER OVERTURE . . . . .     |                                | <i>Wagner</i>    |
| 6. SYMPHONY No. 3 (Scherzo) . . . . . |                                | <i>Beethoven</i> |

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out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repetition of the minuet-like melody, this time in F major; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves; it is as if the basses and violins cried out all of a sudden: "A truce to this tender cooing! we would be at something else!" The wind instruments answer with a regretful sigh; but the strings again call out: "No!" The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins; another question comes in eighth-notes and again in quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

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After some time of this fierce ideal dance, a sudden modulation to C-sharp minor brings in what ought to have been the second theme ; but its melodic and rhythmic relations to the first are so close that it is hard to recognize it as really a separate theme in itself ; it is more like a new phase of the first theme. The same may be said of the little passage in E that comes in in the wood-wind and horns after a superb entry of all the strings in unison, and octaves on the notes C-sharp, C-natural, B ; this joyous little passage has all the character of a short conclusion-theme, but is really nothing more than a new development taken from the first theme. It does not even fulfil the purpose of a conclusion-theme, for, after a sudden jump to C major, the orchestra sets out upon some still new developments of the first theme, which bring the first part of the movement to a close "with one foot in the air," as it were. The form of this first part is therefore so far irregular that, although divisions are to be recognized in it, corresponding to the regular first, middle, and concluding sections (usually represented by a first, second, and conclusion themes), the themes themselves, presented in these several divisions, all have one and the same origin, and are in the end nothing more nor less than different phases of the first (and only) theme.

The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate ; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the

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violins keep elaborating a simple phrase against a *basso ostinato* ("obstinate bass"), has long been famous.

The second movement, *Allegretto* in A minor (2-4 time), has been from the beginning a prime favorite with audiences of every sort all over the musical world. In the old days of the first introduction of Beethoven's symphonies to the Paris public, when these "terrible" works had to be handled very gingerly, not to scare audiences away at the first dash, this *Allegretto* of the seventh symphony seemed so sure a card to the concert-givers that it was intercalated into the second symphony, in D major, instead of the proper slow movement of the latter, to catch the audience's fancy. The stately tempo of this movement might seem to point to something more of the march character than to that of the dance; but it has the true dance quality, nevertheless: it calls to mind some of the slow, stately, funereal dances of antiquity, as we find them described in the old Greek and Latin poets. In persistency of rhythm it even outbids the first movement.

A mournful blast of the wind instruments on the chord of A minor is immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas, 'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first vio-

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lins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the flute near the close of the second member of this theme. The present writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata form; there is no conclusion-theme, and the first part ends with the second theme; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings; then follows a short fugato, in which part of the first

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theme is taken as the subject and response, with a running phrase in sixteenth-notes as a counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major symphony is like Schubert's great C major,—which is also an “apotheosis of the dance,” in its way; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key: three movements of Schubert's are in C major, the slow movement being in A minor; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point

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on the note A. The trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness of variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors; to others again the movement has suggested the dance of the Corybantes round the infant Jupiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

## ENTR'ACTE.

FOR THE PROTECTION OF SYMPHONY COMPOSERS.

BY HANS VON BÜLOW.\*

It is well known that the honored concert public has hitherto disdained adopting the praiseworthy custom of the audience at the Conservatory Concerts in Paris, or the Gewandhaus Concerts in Little-Paris, that is to

\*This short article was written by von Bülow in the last year of his conductorship of the concerts of the Philharmonic Society in Berlin. But his sickness and consequent resignation came before the article could be printed in the programme-books for the concerts, and it was withheld. Mr. Hermann Wolff, manager of the concerts, at last had it published as preface to the programme-book for the concert given on October 15, 1894.—W. F. A.

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say, of arriving as punctually at the time appointed for the music to begin as is, *e. g.*, the indispensable condition of taking railway trains—for business journeys as well as for pleasure trips. Under existing conditions it is hardly possible to place a long composition in several movements, a suite, serenade, or symphony, at the beginning of a programme. The streaming in of crowds of “the belated” after the first, and even the second, movement of a symphony very sensibly impairs or disturbs the uninterrupted enjoyment of the same by attentive punctual listeners,—not to speak of the mental concentration and elevated mood of the performers being likewise put in jeopardy by the æsthetically intolerable long waits. If a symphony is placed at the end of a programme, as is to a certain extent the rightest way logically, as it may be looked upon as the crowning of the programme edifice, then do the above-mentioned evils attend not the first two, but the last two movements of a symphony. Instead of “the belated,” it is now “the early” whose cloak-room march makes havoc with the dignified and delightful progress of the instrumental work of art. That conductor who is fully conscious of constituting himself the attorney of the composer, or work, he represents, sees no other means of avoiding or mitigating such threatened injustice to his “client”—unless he sees fit to tack on a patriotic hymn, as “Parting March of the Guests”—than that of following up the symphony with a short, classic, well-known piece of music which will keep in its seats that portion of the audience which has been brought up worthily to respect the composer’s name, while the æsthetically permissible intervening wait will allow the other portion to bring its hurry into unison with a proper regard for “its neighbor.”

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unmingled with a good deal of clever artifice, and that some of the contrapuntal problems they took upon themselves to solve in no wise called anything like genius into play. To be sure, the ordinary forms even of the strictest single counterpoint and canonical imitation left a quite sufficient field for the display of creative genius of the highest order; but the whole art of counterpoint was so inextricably entangled with artifice that we often find the greatest masters of that period introducing purely artificial tricks right into the midst of some of their grandest and most inspired compositions. Once for all, it was the fashion.

The various forms of Canon were especially fertile in temptations to combine mere artifice with the highest art. In those days a complete and facile mastery over all the ordinary forms of canon and free imitative counterpoint was so much a matter of course in a composer of distinction that no one ever dreamt of the technical difficulties of the strict style being any shackle on a composer's inspiration; if he could not write strict canon (then called *Fuga*, or Fugue) freely and easily, he was simply no master, but a mere duffer. The conquering of technical difficulties was part of a composer's business; and, if it proved a bar to the vigor of his inspiration, so much the worse for him.

But now and then problems would turn up, the solution of which was so purely mechanical that it left nothing whatever for inspiration to say, and did not even demand any real professional technique on the composer's part. Say, for instance, that a composer set out to write an elaborate polyphonic movement for six or eight real voices on a Gregorian chaunt as *cantus firmus*; it might occur to him — as indeed it often did — that it would be a fine thing to have two voices sing the *cantus firmus* in strict canon, as a sort of double backbone to the contrapuntal web of voices. Well, a *cantus firmus*, as its name implies, is not a thing to be trifled with; it is just the one thing that a composer has no right to tamper with or to alter in any way to suit himself; he must take it as it stands, and make the best of

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it. Now, to make a two-part canon out of a given *cantus firmus* does not depend upon the composer's contrapuntal skill, but solely and simply upon the character of the *cantus firmus* itself; it either will make a canon or it will not, and that is all about it. The actual way the composer found out whether it would or not was this; he would copy off his *cantus firmus* on two separate pieces of paper, then place one below the other and slowly slide the lower one along from left to right until he got the two parts in such a relative position that they would make permissible harmony together, according to the rules of counterpoint. If he could not get them into such a position, it proved that canon in the unison or octave was impossible, and he had to try again in another way. The next step was to make two fresh copies of the *cantus firmus*, writing one as the melody originally stood, and the other at some fixed interval — say, a 5th or 4th — lower or higher. Then slide one of the two parts along beneath the other, as before, and see if the canon would materialize in that way. If it would not, try again with some other interval, and so on until the experiment succeeded. Of course, all this was purely mechanical, and took not the slightest contrapuntal skill, let alone genius. And yet we find tricks of this sort in some of the grandest choral movements of Palestrina himself. Naturally, the grandeur and divine beauty of the composition did not come from the two-voice canon on the *cantus firmus*, but from the other voices that Palestrina actually wrote. But the great master did not despise the mechanical subterfuge, for all that.

Neither are examples of very similar bits of mechanical subterfuge in composition wanting in much later times. Beethoven himself furnishes a notable one, and in one of his wildest and most impassioned movements, too, the final *Fuga a trè voci con alcune licenze* in the great B-flat major pianoforte sonata, opus 106, often known as the "*Hammerclavier*" sonata. About the middle of this extraordinary fugue Beethoven treats us to a longish taste of the old *Canon cancrizans* in retrograde motion; he copies



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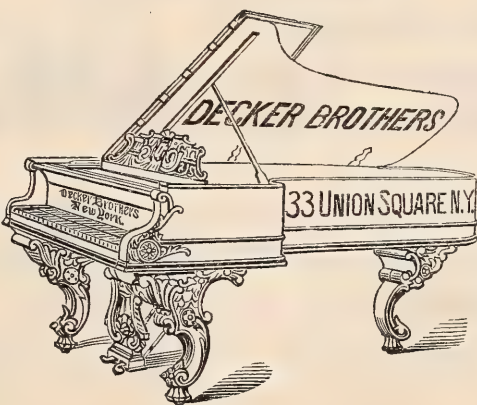
off the subject of the fugue note for note backwards, and makes play with it in that shape. Curiously enough, this retrograde subject is one of the very few known instances of a theme's not being made unrecognizable by being taken backwards; the rhythm and the melodic character of at least part of the theme are so strongly marked that the ear plainly recognizes it even when heard backwards. But it takes neither genius nor technical contrapuntal skill to copy off a theme either backwards or upside down. What Beethoven did with his theme after so copying it off is another matter.

But contrapuntal tricks were not the only ones the great Palestrina used to play. He would sometimes play a trick or two on the Church itself. The story of his "saving the art of music" from the destruction threatened it by the Council of Trent is tolerably well known. One of the decrees of the Council was to the effect that no secular melodies were henceforth to be used in church compositions. The older, prae-Palestrinite composers had been particularly fond of taking secular melodies—even drinking-songs and worse—as *cantus firmi* for movements in their masses and anthems; and, as it was not the custom in those days to write the text under the music,—all choristers being supposed to know the ritual text by heart,—it not infrequently happened that the singers who had to sing the *cantus firmus* would not only sing the secular melody, but the original exceedingly secular words also, greatly to the scandal of reverent listeners. The Council of Trent meant to put a stop to all that sort of thing. But Palestrina got round the decrees of the Council in this matter quite as cleverly as he had circumvented the very powerful anti-musical party in general. He still kept on writing and publishing masses on secular *cantus firmi*, even dedicating them to the Pope; only he did not indicate on the title-page what the origin of his *cantus firmus* was. Instead of publishing a mass as "*Missa Malheur me bat*" or "*Missa Lomme armé*," as had been the time-honored custom before the Council of Trent, he took the names of the first few notes of the secular *cantus firmus*, and published his mass as

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"*Missa sol, fa, re, mi*," or something of that sort. Of course, he exposed himself to meddling people's recognizing his *cantus firmus*, and reporting its secular character and origin to the authorities. But there is no record of any instance of his getting himself into trouble by tricks of the kind.

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### SOME OLD DANCES.

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#### THE COURANTE.

This was a sort of little musical drama which preceded the dance, rather than a dance in itself; for the prelude was the time for the actors to show their fascinations and choregraphic talent. There was an introduction to the courante itself, as there is a mimic drama in notes at the beginning of Weber's *Invitation à la Valse*.

Three dancers took three young girls by the hand, and led them in cadence to one end of the hall; then one of the dancers would begin to jump, skip about, and simper, picking out one of the young girls, who would refuse to follow him; the three male partners would go through the same performance; when all three had been refused, they would return together, throw themselves upon their knees before the ladies, who would then rush into their arms, and the courante properly so-called would begin; it would be pretty soon over, so as to allow of a frequent repetition of the pantomime, in which fine manners and gallantry could be displayed at will.

#### THE BOURRÉE.

Queen Catherine de' Medici was fond of the Bourrée; the two dancers stood opposite one another, and performed some elegant steps, which must certainly not be compared to those of the bourrée dancers of the middle



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and south of France. Sometimes, as in many dances, singers would accompany the instruments, or even sing without instruments; the dancing was then done to a vocal orchestra, which sang popular songs in a well-marked rhythm. It is not many years ago that the attempt was made to bring sung contra-dances into fashion, but the fanciful and too varied rhythm of modern dances makes the success of a project of this sort very problematical. The dances of the people may still very well be sung; and I have seen the bourrée danced by peasants in Auvergne, while one of them, gifted with robust lungs, sang alone for hours and hours without any instrumental support, singing local tunes that were familiar to the dancers,—short, well-cut, strongly rhythmic melodies, which he would repeat over and over again without rest or intermission.

#### THE ALLEMANDE.

The allemande seems to me to differ little from the courante, on the one hand, and from the pavane, on the other; as I cannot go into purely technical details nor a special description of steps, such as Tabourot gives like a true dancing-master, I confine myself to quite special dances that have a very distinct physiognomy, either taken as a whole or in some of their details; the allemande seems to me not to have assumed an individual character till much later,\* and then it was completely transformed.

#### THE GAILLARDE.

The gaillarde was danced by two people standing at first at opposite ends of the hall (all these dances for two dancers seem to have been invented for the purpose of allowing the dancers to be examined on every side); then both would advance toward each other, “running, coming together, and kicking up their heels.” The steps of the gaillarde were very

\* The dances here mentioned by Celler are those which were in vogue at the court of Henri III of France.  
— W. F. A.

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varied and very complicated; it was very difficult to dance with precision, but, if you shirked the difficult steps, the dance could be classed with those that were not beyond the powers of ordinary legs.

The gaillarde became fused in the volte; this latter was danced to the music of the gaillarde, and was a further development of the same.

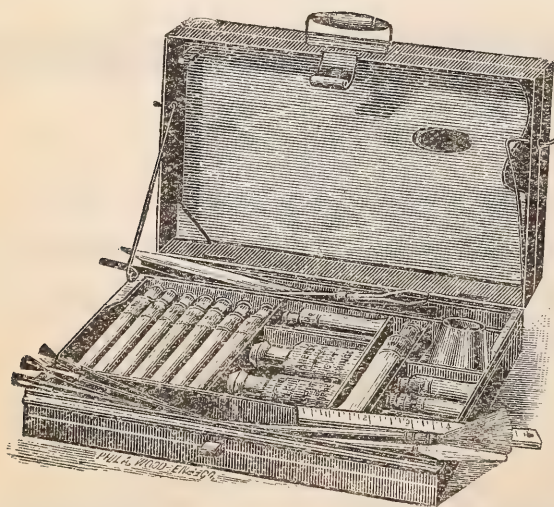
#### THE GAVOTTE.

It was not then the dignified, pretentious, and chaste gavotte of the eighteenth century, with its deliberate and measured poses and grand bows and courtesies. It was a kind of branle. The dancers stood in a row or a circle; after some steps performed together, one dancer and his partner stepped out from among the rest, danced alone, kissed each other, and then the lady went and kissed all the gentlemen, and the gentleman all the ladies. Each couple in turn left the figure, and did like the first one.

I now come to the last three dances, and the most curious ones, in describing which I must go more into details.

#### THE BRANLE OR BRANSLE.

The branle was of several kinds (we have seen that the gavotte could, at a pinch, be classed among the branles); the branle was in 2-4 time and in a binary rhythm; it is perhaps the dance which has left the most perceptible traces upon popular melodies and children's games. It was a very gay dance, and was danced by several people, who held each other by the hand and turned, now to the right, now to the left; in this figure there were a great many steps to be performed in marking time, but which were all distinguished by the *rû de vache*, a sort of kick given by throwing the leg lightly either to the right or left before recommencing the rotary motion; the rather ill-sounding name of *rû de vache* was perfectly applicable, the movement having much analogy with the sidelong kick of a sportive calf's hind legs; but this motion, which is comical enough in the



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four-footed milk-giving race, had been much refined upon by man in the sixteenth century, and the *rû de vache* had its heroes; a gentleman was noted for his *rû de vache* quite as much as for his fine bearing on horseback or under arms.

To most branles were added gestures, some sort of action, or other accessories. There were, for instance:

The *Washerwomen's Branle*, in which the hands were clapped together at certain moments, in imitation of washerwomen beating their linen.

The *Hermits' Branle*, in which neighboring couples would salute each other, as priests do, with their hands crossed over the chest.

The *Torch and Candlestick Branle*. This was much in fashion; a dancer, holding a flambeau in one hand, picked out a partner, danced with her a step of his own choice, and then placed the torch in her hands. She in her turn selected a partner; he kept the flambeau, and the scene was repeated by other actors.

The *Clog Branle*. Instead of clapping the hands, they stamped with their feet.

The *Laboratory Branle* was a mixture of branle and volte; at the closing cadence the dancer grasped his partner round the waist and lifted her up in the air.

It will be noticed that the branles were sometimes compounded of several dances, and that they borrowed interludes here and there to make them more diverting to the dancers. But there was nevertheless a branle properly so-called, the double branle, and a description of it will suffice to explain what the others were.

The branle, as its name implies, consisted in a little movement of the body to the right and left while marking time; the double branle was danced sideways, first to the right, then to the left; one step was taken to gain ground, and then the movement was repeated. At fêtes the instrumental players always began with a branle, either double or ordinary;

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every one danced it, the old as well as the young, but the simple branle was especially for staid elderly people; then came the gay branle for young married couples, and at last the Burgundy or Champagne branle, according to the tune played by the musicians, in which the young people gave themselves up to all their fancies. This dance, which joined together all ages, was exceedingly animated; the dancers stood either in a line, to do the *guignolet*, or holding hands in a circle. The double to the right had to be shorter than that to the left, so that the dancers always gained ground in the latter direction, and they all turned gradually in a circle. At the seventh measure came a kick to the right, another to the left for the double and to advance: this was the *râ de vache*; skilful dancers would complicate their steps at will, while the careless or aged hardly marked them; every one did according to his taste or disposition.

#### THE PAVANE.

The pavane was in a binary rhythm, and was originally designed especially "for kings, princes, and grave lords, to show themselves some day at a solemn banquet, . . . and the pavanes were played by hautboys and sackbuts, who call it the Grand Ball, and make it last until the dancers have made twice or thrice the circuit of the hall. . . . Pavanes are also used in mascarades for the entrance of the triumphal chariots of gods and goddesses, emperors, and kings full of majesty." Thus the pavane was at court the march for gallant processions on the way to the ball. Staid lords and ladies, and matrons of good and modest judgment, bitterly regretted the grave and noble gait of the pavane, compared with the "shameless" dances that superseded it. But it was gradually modified like other dances, and figures from the branle and the gavotte were introduced into it; kisses were given and taken as they were elsewhere, and the pavane, although not given up, completely changed its physiognomy. Later, under the influence of the Spanish pavane, it became entirely pretentious, and was held in the highest honor under King Louis XIV.

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In the sixteenth century the pavane was danced not only at court, but everywhere, and always to the accompaniment of the *tambourin*.\* This accompaniment, always the same (one *longa* on the down-beat, and two *breves* on the up-beat), contrasted, in its rhythmic persistency, with the melody of the pavane, which might vary without the tambourin's changing its regular strokes. Such a rhythm, thus repeated, must, upon the whole, have reacted strangely upon the nervous organization of the dancers, and enabled them to execute the most fatiguing leaps and pirouettes for several consecutive hours ;—indeed, it is well known that the persistent accentuation of the same rhythm is the principal source from which the Oriental and African mountebanks get the strength to perform those strange feats that so astonish travellers.

#### THE VOLTE.

The volte was, as I have said, a development of the gaillarde ; the name of the latter shows that it possessed a free and easy character, having little regard for Mrs. Grundy, it would seem ; and the volte still further emphasized this character. It was the favorite dance with young courtiers ; and ladies who had well-turned legs could not afford to despise it, for they showed them freely. The good dancers proved at the same time that they had talent, and were strong enough to hold a woman in the air at arms' length. In that century of bodily strength, such a talent might have its importance.

The details of the volte are complicated ; I give the most important directions.

The time was ternary, and the rhythm by beats binary. The technical designation of the step of the volte, unintelligible to the profane (of whom I am one), is as follows : two steps, one major leap with the feet together, and a pause.

\*The *tambourin* must not be confounded with the tambourine. It was a long, narrow drum, of Provençal origin, beaten with a stick held in one hand, while the other hand held a pipe or flageolet with only three holes, called a *galoubet*.—W. F. A.

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Here is, in more accessible terms, in what the series of motions consisted :  
The dancer faces the audience.

1st motion.— A leap on the left foot, turning half round, so as to present the left shoulder.

2nd motion.— A leap on the right foot, turning the back.

3d motion.— A major leap with both feet together, showing the right shoulder.

In recommencing this manœuvre, starting with the last position, the dancer ends with his back to the audience.

By repeating the motions a third time he will get back to his first position, presenting the right shoulder, one step in advance of his original starting-point; if he executes the series of steps a fourth time, he will end one step in advance of his position after the first series, when he presented his right shoulder; so he will find himself facing the audience with his feet together.

In these four series of motions the dancer will have turned twice completely round upon himself; this is difficult enough when done to a rapid musical tempo. But the dancer's partner had even more to do; she did not stand in the centre of the figure, as the gentleman did, and the distance she had to go was much greater.

Here was the start. The dancing couple took five steps to the right and five to the left to bow and courtesy, the lady standing at her partner's right; then he would pass her over to his left, and himself pass gallantly to her right. The lady had nothing to do but to let her partner lift her.

Then the dancer threw his left arm round her waist, holding her tight, rather high up, so as to support her weight on his own thigh; placing his right hand under her, he lifted up his burden and went through the motions of the volte with her. The lady meanwhile, to help her partner, threw her right arm round his neck, while her left hand was employed (if she was so disposed, and according to her coquetry) in keeping her skirts from flying in the air.

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After several turns of the volte the dancers were necessarily very dizzy ; they would remedy this by dancing the volte, now to the right, now to the left ; this made an additional difficulty for the gentleman, and gave the lady an opportunity of showing both legs equally, if they were both equally perfect in shape.

Queen Marguerite, wife of Henri IV, danced the volte admirably.

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Don't talk to me about my blind reverence for great names ! A man who trusts his own snap judgment takes a good many chances ; but he takes fewest when he relies on a good signature to a work.—JOHN SMITH, *On the Practical Uses of Cunning*.

It is already high praise to a composer to admit that he really has something to say. But, if he does not know how to say it, your praise will not help him much with the world. For the world only knows what he has to say through his way of saying it.—JEAN ROGNOSE, *Le Critique impeccable*.

The Big is not the Great ; there may be more genius in a single sentence than in a whole five-act tragedy. A Chopin prelude, sixteen measures long, may be a greater work than many a symphony in the regulation four movements. True, indeed ! But the genius that can keep five acts ablaze, or make four movements one steady glow of audible fire, is stronger and greater than that which speaks its flaming sentence, and then falls mute.—DIOGENES SPATZ, *Ueber Kunst und Dummheit*.

CONCERTO FOR PIANOFORTE, IN A MINOR, OP. 54. . . . SCHUMANN.

Schumann's only pianoforte concerto had its germ in a sketch called "Fantasie for Pianoforte and Orchestra," which was written in 1841, rehearsed with the Gewandhaus orchestra (which Schumann conducted at

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that time), but in its original cast never performed in public. Twice before had Schumann set out to write a pianoforte concerto. The first time, an impressionable youth of seventeen, he was stayed by his ignorance of musical form; the second, when at Heidelberg in 1830, thirteen years later, before he had finally decided upon a musical career, though he was earnestly studying composition in secret. Neither of these attempts endured. In 1845 Schumann wrote an *intermezzo* and a *finale*, joined them to the *fantasie*, called the whole a concerto, which his distinguished wife played on her concert tours of 1845-46. The concerto, says Louis Ehlert, "is the apotheosis of all that Schumann ever wrote for the pianoforte. It does not group its picturesque lines in the natural rainbow order of coloring as do several of his youthful compositions: the experienced hand of the master is everywhere visible,—the skill of him who understands how to give his thoughts an irresistible expression and to endow that expression with an irresistible effect."

Another writer finds it highly typical:—

"More, perhaps, than the master's last symphony, this concerto is intensely personal as regards the composer, whom it reveals in perfection, not only as regards the height and depth of his genius, but as to his mood and fashion of thought. All the melancholy of the man, his sweetness, his poetic nature, and the sensitiveness which was, as usual, its attendant, may be traced in this work. Schumann must have thrown his whole soul into the music, and now it repays him a hundred-fold; for, wherever the concerto goes, there goes, also, a golden-mouthed pleader on the master's behalf."

An analysis of the concerto has been compiled:—

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"It opens *allegro affettuoso* (A minor, C), after a single note for the orchestra, with a passage for the pianoforte alone, which in the second part of the movement becomes prominent. The independence of this prelude, as regards the themes to follow, suggests Beethoven's E-flat concerto; but, at the same time, the difference between the openings of the two works is very great. Immediately after the prelude is heard the leading subject from the oboe, accompanied by clarinets, bassoons, and horns, a subject of singular sweetness and tenderness of expression. Those who love to trace coincidences in music—a fascinating pursuit, by the way—will also observe the strong likeness between the first phrase of the theme and that which begins Mendelssohn's symphony (Scotch) in the same key. The subject is repeated by the pianoforte alone; and, during the *bravura* following, a broadly phrased melody for the first violins expands into the second subject, beginning in the relative major key. A brief development of this, and the first theme now in C major reappears, followed by a charming clarinet solo, which grows out of it, the pianoforte accompanying with arpeggios. The episode thus entered upon is of considerable length, but all too short for those who appreciate the beauty of the modulations and the significance of the conversation carried on by the wind instruments above the fountain-like ripple and spray of the pianoforte. Various tributary melodies will be noted by attentive listeners. An energetic *tutti*, founded upon the second theme, modulates to A-flat, in which key begins a short *andante espressivo*, introducing the opening bars of the leading melody on a pedal. The gentleness and repose of this feature in the movement are not only grateful, but throw into strong relief the passion of the *allegro*, when it resumes with the subject of the introduction. At

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the close of the "fantasia" upon this theme, we get back to the relative major of the original key and to an extended development of the leading theme, the wood-wind once again coming well to the front. The *reprise* (*à tempo*) follows, and thence to the fine *cadenza*, written by Schumann as a guard against possible association with incompetency, nothing new presents itself. The *coda* (*allegro molto*), principally founded upon the leading theme, is as spirited and effective as the peroration of such a movement ought to be.

"The place of the slow movement is occupied by a comparatively brief *intermezzo*, *andantino grazioso* (F major, 2-4), which opens with a passage as distinctive of the master's grace and delicacy as anything in the entire work. The development of this is succeeded by one of those broad *cantabile* subjects in which violoncellos delight. Out of these materials, with a few accessories, Schumann has constructed the movement. The closing bars reproduce the first four notes of the principal theme of the *allegro* in alternate major and minor keys, as though coquetting between the two, and then lead directly to the *finale*, *allegro vivace* (A major, 3-4), in *rondo* form.

"A few bars of introductory matter, and the subject is heard in full from the pianoforte. This theme duly worked, a second makes its appearance, and attracts notice by an ingenious rhythmical device, which, if by no means original, is skilfully wrought out. The elaborate and difficult solo to which this leads ends with the return of the first theme, briefly treated in imitation prior to the entrance of a new melody, given to the oboe. These are the materials out of which, with unflagging energy and unfailing skill, Schumann has constructed one of the most brilliant concerted movements ever written."

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Mendelssohn wrote the overture to Shakspeare's *Midsummer-Night's Dream* in 1826, when he was only seventeen years old. The composition of this overture has been justly regarded as one of the most remarkable instances of musical precocity on record, as more wonderful indeed in one way than any similar instance in Mozart's case. Mozart, to be sure, wrote his first symphony for orchestra when he was but nine years old, and his first grand opera, *Mitridate, rè di Ponto*, when fourteen; but nothing that Mozart had written up to the age of seventeen shows either the originality or the maturity of style and feeling exhibited in this overture of Mendelssohn's. There are in it certain subtleties in harmony which it is by no means likely that Mendelssohn got from his teacher, Karl Friedrich Zelter, and which elicited from the redoubtable François-Joseph Fétis the criticism that "the young composer should not show so great a contempt for the art of correct writing." They are just such points as no harmonist of Zelter's ilk would ever teach a pupil, and no purist like Fétis would be inclined to allow; but they have nothing in them of the bungling of a beginner, and are plainly to be recognized as the work of a skilled hand, fully permeated with the true spirit of normal harmony, and already enough of a master not to need blindly to obey the mere letter of the law. The whole style of the overture, too, was utterly new for its day. In it Mendelssohn shows himself as completely himself and with his style as fully formed as he did in compositions written ten years later. The overture was first played in the Mendelssohn's garden-house in 1826, and publicly performed at Stettin in February, 1827.

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The incidental music to Shakspeare's play is of later date. It was written in 1843 at the request of the King of Prussia, and used in connection with a stage performance of the play at the New Palace in Potsdam on October 14 of that year. The first public performance of the entire composition was given in Berlin on October 18, 1843, and was followed by performances in Leipzig (on December 30, 1843), Weimar (on April 8, 1845), and Dresden (on February 3, 1848). It was given in London under the composer's direction by the Philharmonic Society on May 27, 1844, and in New York by the Philharmonic Society in the season of 1849-50. Its first performance in Boston was under the direction of Mr. B. J. Lang in the Music Hall on the ter-centennial anniversary of Shakspeare's birthday, April 23, 1864.

OVERTURE, "CARNIVAL," IN A MAJOR, OPUS 92 . . . ANTONÍN DVORÁK.

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo* long-held and diminished G-natural in the first violins and horn leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained

harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe outline a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpeggi in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return, and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extendedly developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

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"Tannhäuser "	-	-	-	-	(a.) Act II.	Elizabeth's Aria			
					(b.) Act III.	Prelude			
"The Flying Dutchman "	-	-	-	-	-	-	-	-	Overture
"Lohengrin "	-	-	-	-	-	(a.) Act II.	Balcony Scene		
						(b.) Act III.	Prelude		
"Die Meistersinger "	-	-	-	-	(a.) Act III.	Prelude			
					(b.) Act I.	Walther's Preislied			
"Rheingold "	-	-	-	-	-	-	Procession of the Gods		
"Die Walküre "	-	-	-	-	-	-	Spring Song		
"Siegfried " and					(a.) Waldweben				
"Die Götterdämmerung "					(b.) Siegfried's Pass	ge to Brünhilde's Rock,			
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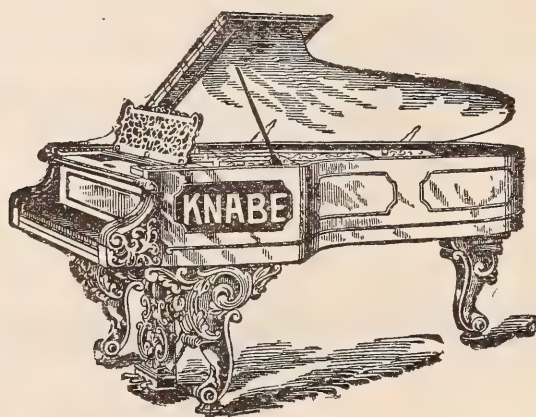
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## WAGNER.

Wilhelm Richard Wagner was born in Leipzig on May 22, 1813, and died in Venice on Feb. 13, 1883. He lost his father (Carl Friedrich Wilhelm Wagner, clerk of the police court, and a passionate music-lover) when only six months old. His mother (Rosina Bertz, of Weissenfels) married again with Ludwig Geyer, actor and dramatic author, and at that time engaged at the Dresden Hof-Theater, in 1815. Immediately after this marriage the family moved to Dresden, where the young Richard was educated, entering the Kreuzschule under the name of Richard Geyer in December, 1822, two years after his stepfather's death. About 1827 his mother took him and her other children back to Leipzig, where he entered the Nicolaischule; but his disgust at being put into the third class, after having been in the second in Dresden, made him sulk at his studies, and devote most of his time to writing what he thought dramatic poetry. A love for music was first seriously aroused in him by hearing Beethoven symphonies at the Gewandhaus: he was then fourteen years old. He tried to study harmony by himself from Johann Bernhard Logier's "Praktischer Generalbass," but soon gave it up as a bad job. His first regular teacher in musical theory was Gottlieb Müller; but he was wanting in application and general steadiness, and Müller could do little with him. In 1829-30 he went to the Thomasschule, but worked no harder there than elsewhere, giving himself up to a rather desultory study of music. In 1830 he entered the University of Leipzig as student of philology and æsthetics, which studies he characteristically neglected; but he did now begin the first earnest and energetic work of his life,—studying composition with whole-

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souled devotion and perseverance under Theodor Weinlich. A symphony in C by him was given at the Gewandhaus on Jan. 10, 1833.

His professional career as a musician began in 1833, when he was engaged as a chorus-master at the Stadt-Theater in Würzburg, where his elder brother, Albert, was tenor and stage manager. Here he wrote his first opera "Die Feen" (after Gozzi's "La Donna Serpente"). Only a few excerpts were ever given until the whole work was brought out after his death, at the Munich Hof-Oper, in 1888. In 1834 he went as music director to the Stadt-Theater in Magdeburg, for which he wrote his second opera, "Das Liebesverbot" (based upon Shakspeare's "Measure for Measure"), which came to a single disastrous performance at the close of the season of 1836. On November 24 of this year he married Wilhelmine Planer, the beautiful actress whom he had followed to Königsberg, where he got an engagement as conductor at the Stadt-Theater. In the autumn of 1837 he accepted the position of Kapellmeister at Holtei's new theatre in Riga, where he wrote the text and the music to the first two acts of his "Rienzi"; but his ambition flew this time at higher game than the Rigi theatre, and, from the beginning, he intended his "Rienzi" for the Académie de Musique in Paris. In the spring of 1839 his two years' engagement with Holtei was up, and he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a superb Newfoundland, set sail for France *via* London. In Boulogne-sur-Mer he met Meyerbeer, who gave him letters of introduction to Léon Pillet, director of the Académie de Musique; Anténor Joly, director of the Théâtre de la Renaissance;\*

\*This was not the present theatre of that name, on the boulevard Saint-Martin, but the salle Ventadour, perhaps better known as the Théâtre-Italien, now turned into a bank.



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Wagner arrived in Paris in September, 1839. His ill-luck there, his hand-to-mouth life, arranging the pianoforte scores of Halévy's "Reine de Chypre" and quadrilles for pianoforte and cornet-à-pistons, his failure to have "Rienzi" accepted, and his having to sell the libretto of his "Holländer" to Pierre-Louis-Phillippe Dietsch,—all these things are well known now. He left Paris on April 7, 1842, with the completed scores of "Rienzi" and "Eine Faust-Ouverture," and the almost completed "Holländer," for Dresden, where he brought out "Rienzi" with such success that he was appointed Hof-Kapellmeister conjointly with Karl Reissiger, of "Weber's Last Waltz" fame. "Der Fliegende Holländer" was produced on Jan. 2, 1843, but with hardly as much success as "Rienzi": it was followed on Oct. 19, 1845, by "Tannhäuser." Two years later "Lohengrin" was completed; but Wagner's participation in the revolution of May, 1849, prevented its performance, and threw him into exile from German territory. He fled to Zürich, where he lived for several years, writing his most important æsthetic pamphlets and books, the whole text of the "Ring des Nibelungen," and the music through the second act of "Siegfried," which work he interrupted at this point to write "Tristan und Isolde." His life in Zürich was interrupted in 1855 by a visit to London, where he conducted the Philharmonic Society for a season. In 1859 he went to Paris in the vain hope of having "Tristan" given there; but all he succeeded in doing was to give two concerts of his own compositions at the Théâtre-Italien,—at a dead loss, too.

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the first and second scenes of Act I. But the members of the Jockey Club, who could not get through their dinner and cigar in time for a ballet in the first act (that solemnity coming always in the second act at the Opéra), made a cabal against the work, and it was soon withdrawn. In this year, however, Wagner got permission to return to all parts of Germany except Saxony. He was received everywhere with enthusiasm, but could not find any opera-house willing to undertake "Tristan." At last it was accepted at the Hof-Oper in Vienna, but was abandoned after upwards of fifty-seven rehearsals as "impracticable." In 1862 Wagner was living at Biebrich, working hard on his "Meistersinger von Nürnberg." In 1864 Ludwig II. of Bavaria invited him to Munich, giving him a villa on Lake Starnberg, and a pension of about \$600 from his own privy purse. Wagner was naturalized as a Bavarian subject, and remained a prime favorite of the king's to the end. "Tristan und Isolde" was brought out at the Munich Hof-Oper under Hans von Bülow's direction in 1865. The "Meistersinger" followed at the same house in 1868. Wagner was now living at Tribschen, on the Lake of Lucerne, with his second wife, Cosima von Bülow, whom he had married in 1870 after her divorce from von Bülow (Wagner's first wife died in Dresden in 1866), and was hard at work completing the score of the "Nibelungen." That it was determined upon to bring out this tetralogy at a theatre built especially for the purpose at Bayreuth in Bavaria is well known. The corner-stone of the theatre was laid on May 22, 1872 (Wagner's sixtieth birthday), with appropriate ceremonies, Wagner conducting a performance of Beethoven's Ninth Symphony and his own "Kaiser Marsch" at the old Markgräfliches Theater. "Der Ring des Nibelungen" was brought out at the new Festspiel Theater in August, 1876. This was followed in 1882 by "Parsifal," his last work.

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"Rienzi, der Letzte der Tribunen" (Rienzi, the Last of the Tribunes), was Wagner's third opera. It was the first of his dramatic works that made a lasting name for itself on the stage, his first opera, "Die Feen," never having been given until some years after his death, and the second, "Das Liebesverbot," coming only to one disastrous performance shortly after it was written. The libretto of "Rienzi" was taken by Wagner from Bulwer's novel of the same title. Wagner first read the novel in Dresden in 1837, and, struck with its dramatic character, began his sketch of the libretto in Riga in the autumn of the same year. He finished it in the course of the following summer, and began composing the music in the autumn of 1838. He was at that time Kapellmeister at Holtei's theatre in Riga; but, from the beginning, he intended "Rienzi" for a far more famous stage,—namely, the Académie de Musique in Paris. He finished the music of the first two acts in Riga and Mittau, and then set out for Paris, where he completed the score. He did not, however, succeed in having it accepted by any of the Paris lyric theatres; but the opera was brought out in Dresden with such success that Wagner was appointed Hof-Kapellmeister there, with a salary of 1,500 thalers (about \$1,125).

The overture is built upon themes taken from the opera, but, like most of Weber's overtures, is by no means to be regarded as a "potpourri" overture. Its style, as well as that of the whole opera, has little or nothing in common with Wagner's later manner. In writing "Rienzi," he had nothing more in view than to write an opera for the Paris Académie de Musique in the style that was then recognized there,—a style borrowed from Spon-

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mini, Halévy, and Meyerbeer. It is only in the cut of some of the melodies that we find premonitory symptoms of the Wagner that was to be.

The overture begins with a long-held, swelled and diminished A on the trumpet. This trumpet-note is the signal (in the opera) for the Church and people to meet in a demonstration against the lawlessness of the Roman nobles. Soon comes a slow, majestic theme in the strings, the melody of Rienzi's prayer at the beginning of the fifth act, when, cursed by the Church and deserted by the people, he implores God to aid him in the work of establishing the freedom of the people in Rome. This broad and majestic *cantilena* is first given out by the strings; then, after a short, stormy chromatic passage, is taken up by the whole orchestra *fortissimo*, the violins coming in between the phrases with a spirally ascending *crescendo* figure which has a history of its own. This violin figure is one of the prototypes of the famous whirling violin passage that accompanies the pilgrims' chant in the overture to "Tannhäuser." Curiously enough, Wagner's first idea of this came to him while conducting a performance of Bellini's "Norma" in Magdeburg in 1836, when he was Kapellmeister there. A certain violin-figure in the accompaniment to one of the duets struck his fancy, and he asked the violin-players if that sort of thing was easy to do on their instruments. They answered that it was. Wagner afterwards turned this figure to admirable account in his "Tannhäuser," in which it became world-famous.

But the effect produced by it is here anticipated, as if in a tentative way, in the overture to "Rienzi." In "Rienzi" it is ascending, in "Tannhäuser" descending. But just see how coincidences come round! Wagner got the first idea of this violin effect in 1836: "Rienzi" was written in 1838-40, "Tannhäuser" was written in 1844-45. Now this very violin

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effect is to be found in the *finale* of Berlioz's "Roméo et Juliette" symphony, which was written in 1838-39. Let these dates speak for themselves. Be it only said that the violin-figure in Berlioz's "Roméo et Juliette" is far more like that in "Tannhäuser" than like this in "Rienzi." The melody of the prayer, thus accompanied, is cut short in the midst of its development by a crashing chord, followed by a loud roll on the snare-drum: a stormy passage leads to the long-sustained A on the trumpet, with which the overture opened, now twice repeated, interrupted each time by trembling chords in the strings. The last of these three A's leads directly to the *allegro* of the overture. The first theme of this movement is taken from the chorus of the people at the beginning of the first *finale* of the opera: "Hail! great day! The hour draws nigh, our shame is o'er!"

This brilliant theme, which is developed at some length, leads to an episodic announcement in the heavier brass instruments of the battle-cry of the Rienzi party,— "*Santo Spirito Cavaliere!*" This in turn leads to the second theme, which is none other than the melody of Rienzi's prayer, transposed to the dominant A major, and played twice as fast as in the introduction. After it an integral repetition of the "*Santo Spirito Cavaliere!*" leads to the conclusion-theme, which is taken from the *stretto* of the second *finale* of the opera,— "Praise to thee, Rienzi, honored be thy name!"—the chorus of jubilation of all the people after Colonna's and Orsini's attempt to assassinate Rienzi has gone off futile, and the nobles have sworn fealty to the tribunal government. The working-out is short, and not very elaborate: it runs mostly on the "*Santo Spirito Cavaliere!*" theme. The third part bears the regular relation to the first, save that the second theme is omitted, and the conclusion-theme is now accompanied by a brilliant counter-theme in the trumpets and trombones. A short coda, *molto più stretto*, in which the battle-cry figures once more, brings the overture to a resounding close.



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The overture is very heavily scored for full modern opera orchestra, albeit without any unusual instruments; the instrumentation being of the general character of that of Spontini and Meyerbeer, "only more so." Indeed, throughout the opera a distinct purpose is noticeable on Wagner's part to outbid all the characteristic effects of the French grand opera school. Except for the peculiar melodic character of Rienzi's prayer (in the slow introduction), the overture is in no wise characteristic of Wagner as we know him in his later works: it is a brilliant and rather noisy opera overture of the then French school.

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The composer himself thus describes this overture:—

The fearful ship of the "Flying Dutchman" booms along through the storm. She nears the coast and puts in to land, where it has been ordained that her master shall one day find salvation and redemption. We hear the pity-laden sounds of these tidings of salvation, that fill the ear as with prayer and wailing. The damned one listens, gloomy and bereft of hope: tired and yearning after death, he walks along the shore, while the crew, languid and worn out by life, bring the vessel to anchor in silence. How often has the hapless man been through all this before! How often has he steered his ship from the sea toward the shore where men dwell, where he is allowed to land after the expiration of every seven years! How often has he thought the end of his torments reached, and, ah! how often has terrible undeception driven him to set out again upon his insane and aimless voyage! To compel his own destruction, he rages here against

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sea and storm ; he plunges his ship down into the yawning chasms of the deep, yet the deep engulfs her not ; he drives her through the surf against the rocky cliff, yet the cliff shatters her not. All the fearful dangers of the main, at which once he laughed in his wild yearning after manful deeds, now laugh at him,—they have no peril for him. He is bewitched and cursed, to hunt for treasures over the desert waste of waters through all eternity,—treasures which do not delight him, for the one thing that shall save him he shall never find. Stout and stanch, a ship scuds past him : he hears the homely, cheery song of the crew, glad at the approaching end of their homeward voyage. Wrath seizes hold upon him at their glad singing. Furiously, he sails past them, affrights and terrifies them in their joy, so that they turn dumb for fear, and flee away. From the depths of fearful wretchedness, he now cries aloud for salvation. Amidst the horrible waste of his life among men, only a *woman* can bring him salvation ! Where, in what land dwells his savior ? Where beats there a feeling heart for his sorrows ? Where is she who shall not flee from him in fear and trembling, like these dastard men, who cross themselves in terror at his approach ? Now a light gleams forth through the night : it flashes like lightning through his tortured soul. It goes out, and once more gleams up again. The mariner fixes his eye upon the guiding star, and steers boldly toward it through wave and billow. What draws him on so mightily is a woman's glance that comes to him full of noble sadness and divine sympathy. A heart has unveiled its infinite depths to the overwhelming sorrow of the accursed man. It must immolate itself for him, it must break for sympathy, annihilate itself together with his torments. At this divine apparition the hapless man falls down, as his ship is shattered to atoms ; the

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sea's chasm swallows her up ; but he rises again from the waters, holy and pure, led by the redeeming hand of his triumph-beaming savior toward the morning red of transcendent love.

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When Wagner conducted this overture at the concerts he gave at the Théâtre-Italien in Paris in 1860, Berlioz (then musical critic on the *Journal des Débats*) wrote of it: "He began with the overture to the 'Flying Dutchman,' a two-act opera which I saw given in Dresden, under the composer's direction, in 1841,\* and in which Madame Schroeder-Dévrient took

\* Berlioz is inaccurate, as usual, about dates here.

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the principal part. This piece impressed me then as it did recently. It begins with a fulminating outburst of the orchestra, in which one thinks to recognize at once the howling of the storm, the cries of the sailors, the whistling of the rigging, and the stormy noises of a sea in fury. This opening is magnificent. It imperiously takes hold upon the listener, and carries him away; but, the same plan of composition being followed out constantly afterwards, *tremolo* succeeding *tremolo*, chromatic scales ending only in other chromatic scales, without a single sunbeam piercing through those dark clouds charged with electric fluid, and pouring forth their torrents without stopping, without the faintest melodious design coming to color these black harmonies, the listener's attention wears out, and ends by succumbing. There is already manifest in this overture, the development of which seems to me excessive upon the whole, the tendency of Wagner and his school not to take *sensation* into account; to see nothing but the poetic idea to be expressed, without troubling themselves about whether the expression of this idea forces them to overstep musical conditions or not. The overture to the 'Flying Dutchman' is vigorously scored, and the composer has known how to turn the chord of the bare fifth to extraordinary account. This sonority, thus presented, assumes a strange aspect which makes you shudder."

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taken up in imitation by the other strings in G minor, leading to an outburst of all the wind instruments in G major on the sort of choral sung by the people in honor of Sachs, as he appears with the other Master-singers on the ground of the singing contest. This choral in the wind instruments is, however, soon interrupted by a return of the meditative contrapuntal writing in the strings: the flutes and clarinets come in with snatches of Sachs's shoemaker song, the violins hint at reminiscences of things sung by Walther in the first act, when at last the horns and bassoons, and later all the wind instruments, return with the concluding phrases of the solemn choral. After this is finished, the imitative contrapuntal work on the theme of Sachs's meditation is resumed once more, and, with a phrase from the shoemaker song, the Prelude ends.

SIEGFRIED PASSING THROUGH THE FIRE ("SIEGFRIED," ACT III. SCENE 2).

MORNING DAWN AND SIEGFRIED'S VOYAGE UP THE RHINE ("GOETTER-DAEMMERUNG," PROLOGUE).

These excerpts from the last two dramas of the "Nibelungen" tetralogy have been connected together to form one orchestral concert-piece. Siegfried, after killing the dragon Fafner, and taking the Ring and "Tarn-helmet" from the Nibelung Treasure, has followed the Forest Bird as his guide to the rock where Brünnhilde sleeps, guarded by the fire kindled by Loge at Wotan's command. On his way thither he has met the Wanderer (Wotan), who tried to intercept his passage, but had to retire discomfited after breaking his sacred spear — on the shaft of which the compact with the giants for the building of Valhalla was engraved — on Siegfried's sword Nothung. The young hero now continues his journey toward the rock, to

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reach which he has to pass through the magic fire. Here the present selection begins.

At first, against a whirring *tremolo* in the strings and rich harmonies in the bassoons and horns, we hear the bird-motive in the oboes and clarinets, and the Siegfried-motive in the trumpet. Soon, however, the full orchestra bursts forth with the fire-motive, as we know it in the last scene of "Die Walküre ("Fire-charm"); but ever and anon we hear Siegfried's horn-call (given out by the first, third, fifth, and seventh horns in unison) sounding through the orchestral conflagration. This brilliant theme is soon joined by Brünnhilde's lullaby-motive, the Siegfried-motive, and the bird-motive. When the orchestral fire burns its brightest, the wind instruments repeat at intervals a phrase that recalls the shout of the three Rhine-daughters, "Rhine-gold! Rhine-gold!" in the first scene of "Das Rheingold": the harmony is not the same, but the resemblance is evidently intentional; for does not Siegfried bear with him the Ring that was forged from the Rhine-gold? After a while the fire subsides in the weird, unearthly harmonies of the slumber-motive, and at last all is hushed: Siegfried has passed through the fire.

From this point we pass immediately to the orchestral introduction of the second part of the Prologue of "Götterdämmerung," the scene in which Siegfried takes leave of his wife Brünnhilde, to go forth into the world and seek adventures. The passage is a musical suggestion of gray morning twilight, dawn, and sunrise. The trombones softly give out the mysterious harmonies of the fate-motive, when the 'celli comes in with a weird, groping phrase, well expressive of darkness. The horns faintly breathe forth the first measure of Siegfried's "heroic" motive, and the 'celli go on with their groping: then the horns give out a little more of the heroic-motive, and with greater decision. Next comes a motive (given out

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by the clarinet and bass-clarinet in contrapuntal imitation) which is now heard for the first time in the whole tetralogy: it is the motive of Siegfried and Brünnhilde's wedded love. Gradually the whole orchestra joins in in working up this motive *crescendo e sempre più crescendo*, until the sun rises with a grand outburst of all the brass on Siegfried's heroic-motive entire, between the two phrases of which some of the horns, trumpets, and trombones give out the galloping figure of the Ride of the Valkyrior (see "Die Walküre," Act III. Scene 1) against an upward rush of the violins. It should be noted that Siegfried's "heroic"-motive is, note for note, identical with his horn-call: only, as it always appears in full harmony and with the rhythm wholly changed, this identity is liable to escape the ear. The impression produced by the two motives is utterly different.

From this "Sunrise" a skip is made to the last measures of Siegfried's parting from Brünnhilde, which lead directly to Siegfried's Voyage up the Rhine. This "orchestral *scherzo*," as Wagner has called it, is the Interlude between the Prologue and the first act of "Götterdämmerung." It is based on a contrapuntal working-out of Siegfried's horn-call against Loge's fire-motive and Siegfried's song when the young hero leaves Mime's hut to go out into the world in the first act of "Siegfried."\* These three motives are worked up together as theme and double counter-theme. The horn-call is first sounded by one horn alone, as if coming from the depths of the

\*The melody of this song, "I go from the wood out into the world: never will I return!" has one figure in common with one of the themes in Siegfried and Brünnhilde's great love-duet—the words are, "He (she) is for me eternally, is for me ever, my inheritance, my own, my one, and my all!"—in the last scene of "Siegfried."

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valley at the foot of Brünnhilde's rock: it is answered by the bass-clarinet with a reminiscence of the wedded-love-motive, then repeated by the horn and answered by an outburst of the whole orchestra upon a phrase which is used in many parts of the tetralogy to express grief. This gradually merges into the theme of Siegfried's song mentioned above, which leads in an upward rush of all the strings to the *scherzo* proper. The horn-call first appears in the horn, accompanied by the strings, and is then repeated by the oboe: next it is transferred to the bass, while the violins play the fire-motive against it in the upper voice, and the theme of Siegfried's song creeps in in the middle parts. The working-out is characterized by the utmost energy and brilliancy. At last a sudden change from the key of F major to A major brings in the Rhine-motive (the same on which the Prelude to "Das Rheingold" is built up) in the wind instruments against billowing *arpeggi* in all the strings. This in turn leads to a tremendous outburst in the distant key of E-flat major on a phrase which sounds like a dread warning of Fate: it is the closing phrase to which Loge, in "Das Rheingold," sings, "I have sought in vain, and now see well that nothing in the world is so rich as to compensate man for the loss of woman's delight and worth." Then the Rhine-motive is taken up again, gradually leading to the exultant cry of the Rhine-daughters, "Rhine-gold! Rhine-gold!" through which ring the first notes of Siegfried's horn-call. But this exuberant shout of joy soon merges in the Rhine-daughters' Lament over the lost Gold ("Das Rheingold," Scene 4), until, with the successive introduction of darker and darker motives,—all connected with the mystic power of the Ring,—the Interlude ends. To make a good concert ending to these selections, Hans Richter (who made them) has added a few measures of the Valhalla motive from "Das Rheingold."

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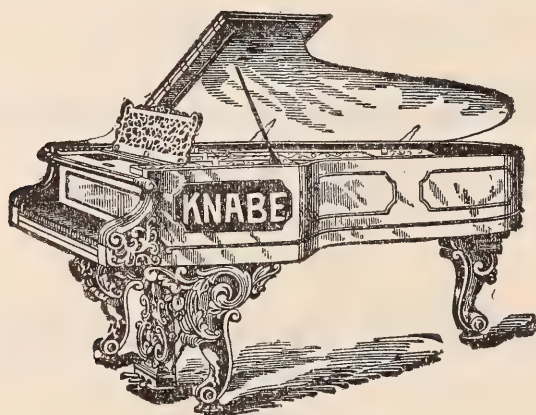




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souled devotion and perseverance under Theodor Weinlich. A symphony in C by him was given at the Gewandhaus on Jan. 10, 1833.

His professional career as a musician began in 1833, when he was engaged as a chorus-master at the Stadt-Theater in Würzburg, where his elder brother, Albert, was tenor and stage manager. Here he wrote his first opera "Die Feen" (after Gozzi's "La Donna Serpente"). Only a few excerpts were ever given until the whole work was brought out after his death, at the Munich Hof-Oper, in 1888. In 1834 he went as music director to the Stadt-Theater in Magdeburg, for which he wrote his second opera, "Das Liebesverbot" (based upon Shakspeare's "Measure for Measure"), which came to a single disastrous performance at the close of the season of 1836. On November 24 of this year he married Wilhelmine Planer, the beautiful actress whom he had followed to Königsberg, where he got an engagement as conductor at the Stadt-Theater. In the autumn of 1837 he accepted the position of Kapellmeister at Holtei's new theatre in Riga, where he wrote the text and the music to the first two acts of his "Rienzi"; but his ambition flew this time at higher game than the Rigi theatre, and, from the beginning, he intended his "Rienzi" for the Académie de Musique in Paris. In the spring of 1839 his two years' engagement with Holtei was up, and he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a superb Newfoundland, set sail for France *via* London. In Boulogne-sur-Mer he met Meyerbeer, who gave him letters of introduction to Léon Pillet, director of the Académie de Musique; Anténor Joly, director of the Théâtre de la Renaissance;\*

\*This was not the present theatre of that name, on the boulevard Saint-Martin, but the salle Ventadour, perhaps better known as the Théâtre-Italien, now turned into a bank.

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Wagner arrived in Paris in September, 1839. His ill-luck there, his hand-to-mouth life, arranging the pianoforte scores of Halévy's "Reine de Chypre" and quadrilles for pianoforte and cornet-à-pistons, his failure to have "Rienzi" accepted, and his having to sell the libretto of his "Holländer" to Pierre-Louis-Phillippe Dietsch,—all these things are well known now. He left Paris on April 7, 1842, with the completed scores of "Rienzi" and "Eine Faust-Ouverture," and the almost completed "Holländer," for Dresden, where he brought out "Rienzi" with such success that he was appointed Hof-Kapellmeister conjointly with Karl Reissiger, of "Weber's Last Waltz" fame. "Der Fliegende Holländer" was produced on Jan. 2, 1843, but with hardly as much success as "Rienzi": it was followed on Oct. 19, 1845, by "Tannhäuser." Two years later "Lohengrin" was completed; but Wagner's participation in the revolution of May, 1849, prevented its performance, and threw him into exile from German territory. He fled to Zürich, where he lived for several years, writing his most important æsthetic pamphlets and books, the whole text of the "Ring des Nibelungen," and the music through the second act of "Siegfried," which work he interrupted at this point to write "Tristan und Isolde." His life in Zürich was interrupted in 1855 by a visit to London, where he conducted the Philharmonic Society for a season. In 1859 he went to Paris in the vain hope of having "Tristan" given there; but all he succeeded in doing was to give two concerts of his own compositions at the Théâtre-Italien,—at a dead loss, too.

Through Princess Metternich's influence his "Tannhäuser" was given at the Académie de Musique on March 13, 1861, with a remodelled version of

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"Rienzi, der Letzte der Tribunen" (Rienzi, the Last of the Tribunes), was Wagner's third opera. It was the first of his dramatic works that made a lasting name for itself on the stage, his first opera, "Die Feen," never having been given until some years after his death, and the second, "Das Liebesverbot," coming only to one disastrous performance shortly after it was written. The libretto of "Rienzi" was taken by Wagner from Bulwer's novel of the same title. Wagner first read the novel in Dresden in 1837, and, struck with its dramatic character, began his sketch of the libretto in Riga in the autumn of the same year. He finished it in the course of the following summer, and began composing the music in the autumn of 1838. He was at that time Kapellmeister at Holtei's theatre in Riga; but, from the beginning, he intended "Rienzi" for a far more famous stage,—namely, the Académie de Musique in Paris. He finished the music of the first two acts in Riga and Mittau, and then set out for Paris, where he completed the score. He did not, however, succeed in having it accepted by any of the Paris lyric theatres; but the opera was brought out in Dresden with such success that Wagner was appointed Hof-Kapellmeister there, with a salary of 1,500 thalers (about \$1,125).

The overture is built upon themes taken from the opera, but, like most of Weber's overtures, is by no means to be regarded as a "potpourri" overture. Its style, as well as that of the whole opera, has little or nothing in common with Wagner's later manner. In writing "Rienzi," he had nothing more in view than to write an opera for the Paris Académie de Musique in the style that was then recognized there,—a style borrowed from Spon-

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ti, Halévy, and Meyerbeer. It is only in the cut of some of the melodies that we find premonitory symptoms of the Wagner that was to be.

The overture begins with a long-held, swelled and diminished A on the trumpet. This trumpet-note is the signal (in the opera) for the Church and people to meet in a demonstration against the lawlessness of the Roman nobles. Soon comes a slow, majestic theme in the strings, the melody of Rienzi's prayer at the beginning of the fifth act, when, cursed by the Church and deserted by the people, he implores God to aid him in the work of establishing the freedom of the people in Rome. This broad and majestic *cantilena* is first given out by the strings; then, after a short, stormy chromatic passage, is taken up by the whole orchestra *fortissimo*, the violins coming in between the phrases with a spirally ascending *crescendo* figure which has a history of its own. This violin figure is one of the prototypes of the famous whirling violin passage that accompanies the pilgrims' chant in the overture to "Tannhäuser." Curiously enough, Wagner's first idea of this came to him while conducting a performance of Bellini's "Norma" in Magdeburg in 1836, when he was Kapellmeister there. A certain violin-figure in the accompaniment to one of the duets struck his fancy, and he asked the violin-players if that sort of thing was easy to do on their instruments. They answered that it was. Wagner afterwards turned this figure to admirable account in his "Tannhäuser," in which it became world-famous.

But the effect produced by it is here anticipated, as if in a tentative way, in the overture to "Rienzi." In "Rienzi" it is ascending, in "Tannhäuser" descending. But just see how coincidences come round! Wag-

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ner got the first idea of this violin effect in 1836: "Rienzi" was written in 1838-40, "Tannhäuser" was written in 1844-45. Now this very violin effect is to be found in the *finale* of Berlioz's "Roméo et Juliette" symphony, which was written in 1838-39. Let these dates speak for themselves. Be it only said that the violin-figure in Berlioz's "Roméo et Juliette" is far more like that in "Tannhäuser" than like this in "Rienzi." The melody of the prayer, thus accompanied, is cut short in the midst of its development by a crashing chord, followed by a loud roll on the snare-drum: a stormy passage leads to the long-sustained A on the trumpet, with which the overture opened, now twice repeated, interrupted each time by trembling chords in the strings. The last of these three A's leads directly to the *allegro* of the overture. The first theme of this movement is taken from the chorus of the people at the beginning of the first *finale* of the opera: "Hail! great day! The hour draws nigh, our shame is o'er!"

This brilliant theme, which is developed at some length, leads to an episodic announcement in the heavier brass instruments of the battle-cry of the Rienzi party,—"*Santo Spirito Cavaliere!*" This in turn leads to the second theme, which is none other than the melody of Rienzi's prayer, transposed to the dominant A major, and played twice as fast as in the introduction. After it an integral repetition of the "*Santo Spirito Cavaliere!*" leads to the conclusion-theme, which is taken from the *stretto* of the second *finale* of the opera,— "Praise to thee, Rienzi, honored be thy name!"—the chorus of jubilation of all the people after Colonna's and Orsini's attempt to assassinate Rienzi has gone off futile, and the nobles have sworn fealty to the tribunal government. The working-out is short, and not very elaborate: it runs mostly on the "*Santo Spirito Cavaliere!*" theme. The third part bears the regular relation to the first, save that the

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second theme is omitted, and the conclusion-theme is now accompanied by a brilliant counter-theme in the trumpets and trombones. A short coda, *molto più stretto*, in which the battle-cry figures once more, brings the overture to a resounding close.

The overture is very heavily scored for full modern opera orchestra, albeit without any unusual instruments; the instrumentation being of the general character of that of Spontini and Meyerbeer, "only more so." Indeed, throughout the opera a distinct purpose is noticeable on Wagner's part to outbid all the characteristic effects of the French grand opera school. Except for the peculiar melodic character of Rienzi's prayer (in the slow introduction), the overture is in no wise characteristic of Wagner as we know him in his later works: it is a brilliant and rather noisy opera overture of the then French school.

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The fearful ship of the "Flying Dutchman" booms along through the storm. She nears the coast and puts in to land, where it has been ordained that her master shall one day find salvation and redemption. We hear the pity-laden sounds of these tidings of salvation, that fill the ear as with prayer and wailing. The damned one listens, gloomy and bereft of hope: tired and yearning after death, he walks along the shore, while the crew, languid and worn out by life, bring the vessel to anchor in silence. How often has the hapless man been through all this before! How often has he steered his ship from the sea toward the shore where men dwell,

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where he is allowed to land after the expiration of every seven years! How often has he thought the end of his torments reached, and, ah! how often has terrible undeception driven him to set out again upon his insane and aimless voyage! To compel his own destruction, he rages here against sea and storm; he plunges his ship down into the yawning chasms of the deep, yet the deep engulfs her not; he drives her through the surf against the rocky cliff, yet the cliff shatters her not. All the fearful dangers of the main, at which once he laughed in his wild yearning after manful deeds, now laugh at him,—they have no peril for him. He is bewitched and cursed, to hunt for treasures over the desert waste of waters through all eternity,—treasures which do not delight him, for the one thing that shall save him he shall never find. Stout and stanch, a ship scuds past him: he hears the homely, cheery song of the crew, glad at the approaching end of their homeward voyage. Wrath seizes hold upon him at their glad singing. Furiously, he sails past them, affrights and terrifies them in their joy, so that they turn dumb for fear, and flee away. From the depths of fearful wretchedness, he now cries aloud for salvation. Amidst the horrible waste of his life among men, only a *woman* can bring him salvation! Where, in what land dwells his savior? Where beats there a feeling heart for his sorrows? Where is she who shall not flee from him in fear and trembling, like these dastard men, who cross themselves in terror at his approach? Now a light gleams forth through the night: it flashes like lightning through his tortured soul. It goes out, and once more gleams up again. The mariner fixes his eye upon the guiding star, and steers boldly toward it through wave and billow. What draws him on so mightily is a woman's glance that comes to him full of noble sadness and divine sympathy. A

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heart has unveiled its infinite depths to the overwhelming sorrow of the accursed man. It must immolate itself for him, it must break for sympathy, annihilate itself together with his torments. At this divine apparition the hapless man falls down, as his ship is shattered to atoms; the sea's chasm swallows her up; but he rises again from the waters, holy and pure, led by the redeeming hand of his triumph-beaming savior toward the morning red of transcendent love.

The opera of "The Flying Dutchman" was first produced at the Hof-Oper in Dresden, Jan. 2, 1843, under Wagner's own direction. Wagner had shown sketches for it to Léon Pillet, director of the Académie de Musique in Paris in 1840. But Pillet, after showing some inclination to accept the work, became more and more lukewarm about it, until Wagner, in desperation, agreed to cede his rights to the plot to him for five hundred francs (\$100). Pillet subsequently had a French libretto prepared by MM. Feucher and Revoil, which was set to music by Pierre Louis Philippe Dietsch, then chorus-master at the Opéra. The result was the opera "Le Vaisseau-Fantôme," which was brought out at the Académie de Musique on Nov. 9, 1842, and made fiasco. Wagner carried out his original plan, finished his text in German, and set it to music according to his own ideas, bringing it out in Dresden, as above related. After the first performances in Dresden, which were hardly as successful with the public and press as those of "Rienzi" had been shortly before, Wagner remodelled the *coda* of the overture, extending it much beyond its original proportions, and leaving it in the shape in which we now know it.

When Wagner conducted this overture at the concerts he gave at the Théâtre-Italien in Paris in 1860, Berlioz (then musical critic on the *Jour-*



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*nal des Débats*) wrote of it: "He began with the overture to the 'Flying Dutchman,' a two-act opera which I saw given in Dresden, under the composer's direction, in 1841,\* and in which Madame Schroeder-Dévrient took the principal part. This piece impressed me then as it did recently. It begins with a fulminating outburst of the orchestra, in which one thinks to recognize at once the howling of the storm, the cries of the sailors, the whistling of the rigging, and the stormy noises of a sea in fury. This opening is magnificent. It imperiously takes hold upon the listener, and carries him away; but, the same plan of composition being followed out constantly afterwards, *tremolo* succeeding *tremolo*, chromatic scales ending only in other chromatic scales, without a single sunbeam piercing through those dark clouds charged with electric fluid, and pouring forth their torrents without stopping, without the faintest melodious design coming to color these black harmonies, the listener's attention wears out, and ends by succumbing. There is already manifest in this overture, the development of which seems to me excessive upon the whole, the tendency of Wagner and his school not to take *sensation* into account; to see nothing but the poetic idea to be expressed, without troubling themselves about whether the expression of this idea forces them to overstep musical conditions or not. The overture to the 'Flying Dutchman' is vigorously scored, and the composer has known how to turn the chord of the bare fifth to extraordinary account. This sonority, thus presented, assumes a strange aspect which makes you shudder."

\* Berlioz is inaccurate, as usual, about dates here.

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This was a sort of little musical drama which preceded the dance, rather than a dance in itself; for the prelude was the time for the actors to show their fascinations and choregraphic talent. There was an introduction to the courante itself, as there is a mimic drama in notes at the beginning of Weber's *Invitation à la Valse*.

Three dancers took three young girls by the hand, and led them in cadence to one end of the hall; then one of the dancers would begin to jump, skip about, and simper, picking out one of the young girls, who would refuse to follow him; the three male partners would go through the same performance; when all three had been refused, they would return together, throw themselves upon their knees before the ladies, who would then rush into their arms, and the courante properly so-called would begin; it would be pretty soon over, so as to allow of a frequent repetition of the pantomime, in which fine manners and gallantry could be displayed at will.

#### THE BOURRÉE.

Queen Catherine de' Medici was fond of the Bourrée; the two dancers stood opposite one another, and performed some elegant steps, which must certainly not be compared to those of the bourrée dancers of the middle and south of France. Sometimes, as in many dances, singers would accompany the instruments, or even sing without instruments; the dancing was then done to a vocal orchestra, which sang popular songs in a well-marked rhythm. It is not many years ago that the attempt was made to bring sung contra-dances into fashion, but the fanciful and too varied rhythm of modern

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dances makes the success of a project of this sort very problematical. The dances of the people may still very well be sung; and I have seen the bourrée danced by peasants in Auvergne, while one of them, gifted with robust lungs, sang alone for hours and hours without any instrumental support, singing local tunes that were familiar to the dancers,—short, well-cut, strongly rhythmic melodies, which he would repeat over and over again without rest or intermission.

#### THE ALLEMANDE.

The allemande seems to me to differ little from the courante, on the one hand, and from the pavane, on the other; as I cannot go into purely technical details nor a special description of steps, such as Tabourot gives like a true dancing-master, I confine myself to quite special dances that have a very distinct physiognomy, either taken as a whole or in some of their details; the allemande seems to me not to have assumed an individual character till much later,\* and then it was completely transformed.

#### THE GAILLARDE.

The gaillarde was danced by two people standing at first at opposite ends of the hall (all these dances for two dancers seem to have been invented for the purpose of allowing the dancers to be examined on every side); then both would advance toward each other, “running, coming together, and kicking up their heels.” The steps of the gaillarde were very varied and very complicated; it was very difficult to dance with precision, but, if you shirked the difficult steps, the dance could be classed with those that were not beyond the powers of ordinary legs.

The gaillarde became fused in the volte; this latter was danced to the music of the gaillarde, and was a further development of the same.

\* The dances here mentioned by Celler are those which were in vogue at the court of Henri III of France.  
— W. F. A.

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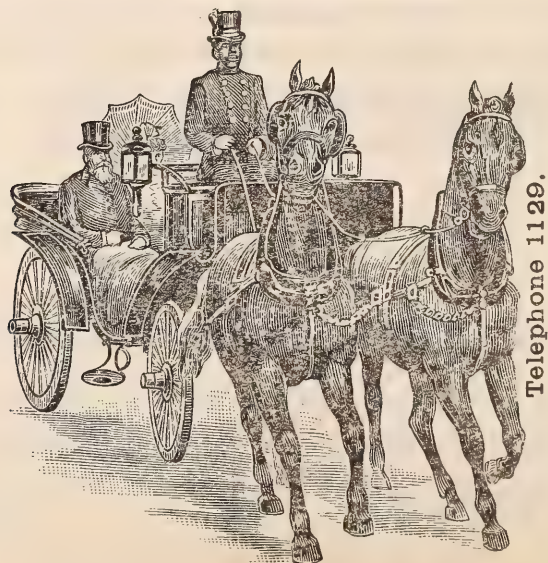
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It was not then the dignified, pretentious, and chaste gavotte of the eighteenth century, with its deliberate and measured poses and grand bows and courtesies. It was a kind of branle. The dancers stood in a row or a circle; after some steps performed together, one dancer and his partner stepped out from among the rest, danced alone, kissed each other, and then the lady went and kissed all the gentlemen, and the gentleman all the ladies. Each couple in turn left the figure, and did like the first one.

I now come to the last three dances, and the most curious ones, in describing which I must go more into details.

THE BRANLE OR BRANSLE.

The branle was of several kinds (we have seen that the gavotte could, at a pinch, be classed among the branles); the branle was in 2-4 time and in a binary rhythm; it is perhaps the dance which has left the most perceptible traces upon popular melodies and children's games. It was a very gay dance, and was danced by several people, who held each other by the hand and turned, now to the right, now to the left; in this figure there were a great many steps to be performed in marking time, but which were all distinguished by the *râ de vache*, a sort of kick given by throwing the leg lightly either to the right or left before recommencing the rotary motion; the rather ill-sounding name of *râ de vache* was perfectly applicable, the movement having much analogy with the sidelong kick of a sportive calf's hind legs; but this motion, which is comical enough in the four-footed milk-giving race, had been much refined upon by man in the sixteenth century, and the *râ de vache* had its heroes; a gentleman was noted for his *râ de vache* quite as much as for his fine bearing on horseback or under arms.



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To most [branles were added gestures, some sort of action, or other accessories. There were,<sup>r</sup> for instance :

The *Washerwomen's Branle*, in which the hands were clapped together at certain moments, in imitation of washerwomen beating their linen.

The *Hermits' Branle*, in which neighboring couples would salute each other, as priests do, with their hands crossed over the chest.

The *Torch and Candlestick Branle*. This was much in fashion ; a dancer, holding a flambeau in one hand, picked out a partner, danced with her a step of his own choice, and then placed the torch in her hands. She in her turn selected a partner ; he kept the flambeau, and the scene was repeated by other actors.

The *Clog Branle*. Instead of clapping the hands, they stamped with their feet.

The *Laboratory Branle* was a mixture of branle and volte ; at the closing cadence the dancer grasped his partner round the waist and lifted her up in the air.

It will be noticed that the branles were sometimes compounded of several dances, and that they borrowed interludes here and there to make them more diverting to the dancers. But there was nevertheless a branle properly so-called, the double branle, and a description of it will suffice to explain what the others were.

The branle, as its name implies, consisted in a little movement of the body to the right and left while marking time ; the double branle was danced sideways, first to the right, then to the left ; one step was taken to gain ground, and then the movement was repeated. At fêtes the instrumental players always began with a branle, either double or ordinary ; every one danced it, the old as well as the young, but the simple branle was especially for staid elderly people ; then came the gay branle for young married couples, and at last the Burgundy or Champagne branle, according to the tune played by the musicians, in which the young people gave them-

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selves up to all their fancies. This dance, which joined together all ages, was exceedingly animated; the dancers stood either in a line, to do the *guignolet*, or holding hands in a circle. The double to the right had to be shorter than that to the left, so that the dancers always gained ground in the latter direction, and they all turned gradually in a circle. At the seventh measure came a kick to the right, another to the left for the double and to advance: this was the *rû de vache*; skilful dancers would complicate their steps at will, while the careless or aged hardly marked them; every one did according to his taste or disposition.

#### THE PAVANE.

The pavane was in a binary rhythm, and was originally designed especially "for kings, princes, and grave lords, to show themselves some day at a solemn banquet, . . . and the pavaues were played by hautboys and sackbuts, who call it the Grand Ball, and make it last until the dancers have made twice or thrice the circuit of the hall. . . . Pavaues are also used in mascarades for the entrance of the triumphal chariots of gods and goddesses, emperors, and kings full of majesty." Thus the pavane was at court the march for gallant processions on the way to the ball. Staid lords and ladies, and matrons of good and modest judgment, bitterly regretted the grave and noble gait of the pavane, compared with the "shameless" dances that superseded it. But it was gradually modified like other dances, and figures from the branle and the gavotte were introduced into it; kisses were given and taken as they were elsewhere, and the pavane, although not given up, completely changed its physiognomy. Later, under the influence of the Spanish pavane, it became entirely pretentious, and was held in the highest honor under King Louis XIV.

In the sixteenth century the pavane was danced not only at court, but everywhere, and always to the accompaniment of the *tambourin*.\* This accompaniment, always the same (one *longa* on the down-beat, and two *breves* on the up-beat), contrasted, in its rhythmic persistency, with the melody of the pavane, which might vary without the tambourin's changing its regular strokes. Such a rhythm, thus repeated, must, upon the whole, have reacted strangely upon the nervous organization of the dancers, and enabled them to execute the most fatiguing leaps and pirouettes for several consecutive hours;—indeed, it is well known that the persistent accentuation of the same rhythm is the principal source from which the Oriental and African mountebanks get the strength to perform those strange feats that so astonish travellers.

#### THE VOLTE.

The volte was, as I have said, a development of the gaillarde; the name of the latter shows that it possessed a free and easy character, having little regard for Mrs. Grundy, it would seem; and the volte still further empha-

\*The *tambourin* must not be confounded with the tambourine. It was a long, narrow drum, of Provençal origin, beaten with a stick held in one hand, while the other hand held a pipe or flageolet with only three holes, called a *galoubet*.—W. F. A.

sized this character. It was the favorite dance with young courtiers; and ladies who had well-turned legs could not afford to despise it, for they showed them freely. The good dancers proved at the same time that they had talent, and were strong enough to hold a woman in the air at arms' length. In that century of bodily strength, such a talent might have its importance.

The details of the volte are complicated; I give the most important directions.

The time was ternary, and the rhythm by beats binary. The technical designation of the step of the volte, unintelligible to the profane (of whom I am one), is as follows: two steps, one major leap with the feet together, and a pause.

Here is, in more accessible terms, in what the series of motions consisted: The dancer faces the audience.

1st motion.—A leap on the left foot, turning half round, so as to present the left shoulder.

2nd motion.—A leap on the right foot, turning the back.

3d motion.—A major leap with both feet together, showing the right shoulder.

In recommencing this manœuvre, starting with the last position, the dancer ends with his back to the audience.

By repeating the motions a third time he will get back to his first position, presenting the right shoulder, one step in advance of his original starting-point; if he executes the series of steps a fourth time, he will end one step in advance of his position after the first series, when he presented his right shoulder; so he will find himself facing the audience with his feet together.

In these four series of motions the dancer will have turned twice completely round upon himself; this is difficult enough when done to a rapid musical tempo. But the dancer's partner had even more to do; she did

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not stand in the centre of the figure, as the gentleman did, and the distance she had to go was much greater.

Here was the start. The dancing couple took five steps to the right and five to the left to bow and courtesy, the lady standing at her partner's right; then he would pass her over to his left, and himself pass gallantly to her right. The lady had nothing to do but to let her partner lift her.

Then the dancer threw his left arm round her waist, holding her tight, rather high up, so as to support her weight on his own thigh; placing his right hand under her, he lifted up his burden and went through the motions of the volte with her. The lady meanwhile, to help her partner, threw her right arm round his neck, while her left hand was employed (if she was so disposed, and according to her coquetry) in keeping her skirts from flying in the air.

After several turns of the volte the dancers were necessarily very dizzy; they would remedy this by dancing the volte, now to the right, now to the left; this made an additional difficulty for the gentleman, and gave the lady an opportunity of showing both legs equally, if they were both equally perfect in shape.

Queen Marguerite, wife of Henri IV, danced the volte admirably.

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Don't talk to me about my blind reverence for great names! A man who trusts his own snap judgment takes a good many chances; but he takes fewest when he relies on a good signature to a work.—JOHN SMITH, *On the Practical Uses of Cunning*.

It is already high praise to a composer to admit that he really has something to say. But, if he does not know how to say it, your praise will not help him much with the world. For the world only knows what he has to say through his way of saying it.—JEAN ROGNOSE, *Le Critique impeccable*.

The Big is not the Great; there may be more genius in a single sentence than in a whole five-act tragedy. A Chopin prelude, sixteen measures long, may be a greater work than many a symphony in the regulation four movements. True, indeed! But the genius that can keep five acts ablaze, or make four movements one steady glow of audible fire, is stronger and greater than that which speaks its flaming sentence, and then falls mute.—DIOGENES SPATZ, *Ueber Kunst und Dummheit*.

PRELUDE TO ACT III., FROM "THE MASTER-SINGERS OF NUREMBERG."

"Die Meistersinger von Nürnberg," Wagner's one comic opera, was first given in Munich on June 21, 1868, under Hans von Bülow's direction. The selections given at this concert are all taken from the third act. The

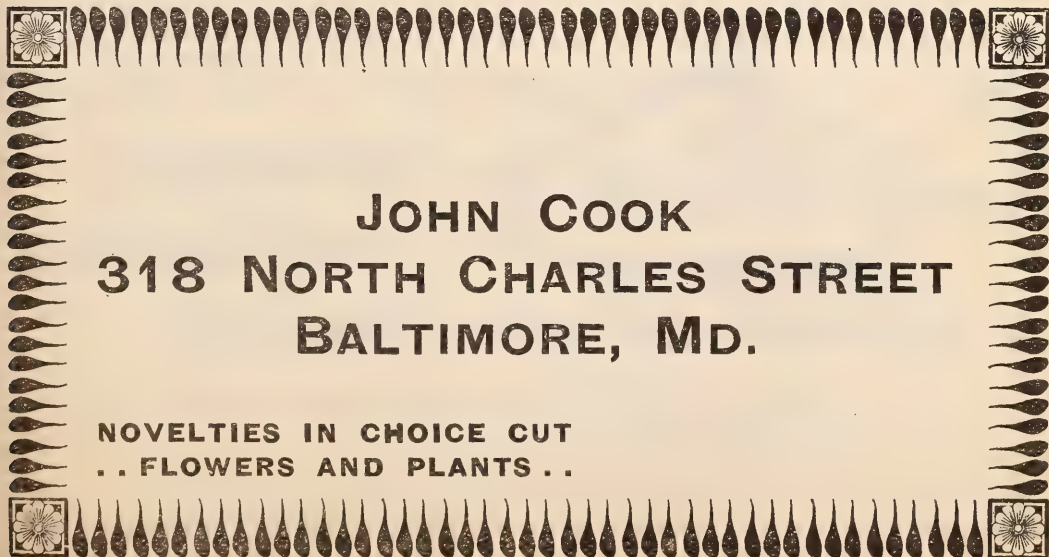


Prelude begins with a slow, contemplative phrase in the 'celli, taken from the scene in the same act, in which Hans Sachs, sitting in his cobbler's shop, meditates on the vicissitudes of life and love. This theme is soon taken up in imitation by the other strings in G minor, leading to an outburst of all the wind instruments in G major on the sort of choral sung by the people in honor of Sachs, as he appears with the other Master-singers on the ground of the singing contest. This choral in the wind instruments is, however, soon interrupted by a return of the meditative contrapuntal writing in the strings: the flutes and clarinets come in with snatches of Sachs's shoemaker song, the violins hint at reminiscences of things sung by Walther in the first act, when at last the horns and bassoons, and later all the wind instruments, return with the concluding phrases of the solemn choral. After this is finished, the imitative contrapuntal work on the theme of Sachs's meditation is resumed once more, and, with a phrase from the shoemaker song, the Prelude ends.

SIEGFRIED PASSING THROUGH THE FIRE ("SIEGFRIED," ACT III. SCENE 2).

MORNING DAWN AND SIEGFRIED'S VOYAGE UP THE RHINE ("GOETTER-  
DAEMMERUNG," PROLOGUE).

These excerpts from the last two dramas of the "Nibelungen" tetralogy have been connected together to form one orchestral concert-piece. Siegfried, after killing the dragon Fafner, and taking the Ring and "Tarn-helmet" from the Nibelung Treasure, has followed the Forest Bird as his guide to the rock where Brünnhilde sleeps, guarded by the fire kindled by Loge at Wotan's command. On his way thither he has met the Wanderer



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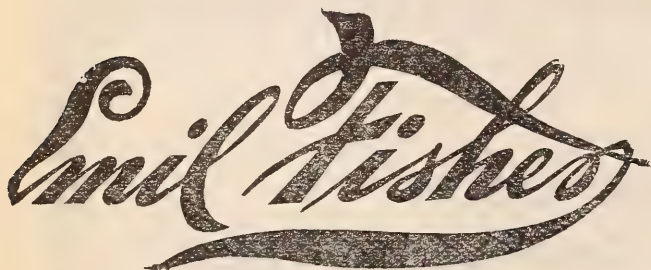
(Wotan), who tried to intercept his passage, but had to retire discomfited after breaking his sacred spear — on the shaft of which the compact with the giants for the building of Valhalla was engraved — on Siegfried's sword Nothung. The young hero now continues his journey toward the rock, to reach which he has to pass through the magic fire. Here the present selection begins.

At first, against a whirring *tremolo* in the strings and rich harmonies in the bassoons and horns, we hear the bird-motive in the oboes and clarinets, and the Siegfried-motive in the trumpet. Soon, however, the full orchestra bursts forth with the fire-motive, as we know it in the last scene of "Die Walküre ("Fire-charm"); but ever and anon we hear Siegfried's horn-call (given out by the first, third, fifth, and seventh horns in unison) sounding through the orchestral conflagration. This brilliant theme is soon joined by Brünnhilde's lullaby-motive, the Siegfried-motive, and the bird-motive. When the orchestral fire burns its brightest, the wind instruments repeat at intervals a phrase that recalls the shout of the three Rhine-daughters, "Rhine-gold! Rhine-gold!" in the first scene of "Das Rheingold": the harmony is not the same, but the resemblance is evidently intentional; for does not Siegfried bear with him the Ring that was forged from the Rhine-gold? After a while the fire subsides in the weird, unearthly harmonies of the slumber-motive, and at last all is hushed: Siegfried has passed through the fire.

From this point we pass immediately to the orchestral introduction of the second part of the Prologue of "Götterdämmerung," the scene in which Siegfried takes leave of his wife Brünnhilde, to go forth into the world and seek adventures. The passage is a musical suggestion of gray morning twilight, dawn, and sunrise. The trombones softly give out the

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mysterious harmonies of the fate-motive, when the 'celli comes in with a weird, groping phrase, well expressive of darkness. The horns faintly breathe forth the first measure of Siegfried's "heroic" motive, and the 'celli go on with their groping: then the horns give out a little more of the heroic-motive, and with greater decision. Next comes a motive (given out by the clarinet and bass-clarinet in contrapuntal imitation) which is now heard for the first time in the whole tetralogy: it is the motive of Siegfried and Brünnhilde's wedded love. Gradually the whole orchestra joins in in working up this motive *crescendo e sempre più crescendo*, until the sun rises with a grand outburst of all the brass on Siegfried's heroic-motive entire, between the two phrases of which some of the horns, trumpets, and trombones give out the galloping figure of the Ride of the Valkyrior (see "Die Walküre," Act III. Scene 1) against an upward rush of the violins. It should be noted that Siegfried's "heroic"-motive is, note for note, identical with his horn-call: only, as it always appears in full harmony and with the rhythm wholly changed, this identity is liable to escape the ear. The impression produced by the two motives is utterly different.

From this "Sunrise" a skip is made to the last measures of Siegfried's parting from Brünnhilde, which lead directly to Siegfried's Voyage up the Rhine. This "orchestral *scherzo*," as Wagner has called it, is the Interlude between the Prologue and the first act of "Götterdämmerung." It is based on a contrapuntal working-out of Siegfried's horn-call against Loge's fire-motive and Siegfried's song when the young hero leaves Mime's hut to go out into the world in the first act of "Siegfried."\* These three motives are worked up together as theme and double counter-theme. The horn-call is first sounded by one horn alone, as if coming from the depths of the valley at the foot of Brünnhilde's rock: it is answered by the bass-clarinet

\*The melody of this song, "I go from the wood out into the world: never will I return!" has one figure in common with one of the themes in Siegfried and Brünnhilde's great love-duet — the words are, "He (she) is for me eternally, is for me ever, my inheritance, my own, my one, and my all!" — in the last scene of "Siegfried."

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with a reminiscence of the wedded-love-motive, then repeated by the horn and answered by an outburst of the whole orchestra upon a phrase which is used in many parts of the tetralogy to express grief. This gradually merges into the theme of Siegfried's song mentioned above, which leads in an upward rush of all the strings to the *scherzo* proper. The horn-call first appears in the horn, accompanied by the strings, and is then repeated by the oboe: next it is transferred to the bass, while the violins play the fire-motive against it in the upper voice, and the theme of Siegfried's song creeps in in the middle parts. The working-out is characterized by the utmost energy and brilliancy. At last a sudden change from the key of F major to A major brings in the Rhine-motive (the same on which the Prelude to "Das Rheingold" is built up) in the wind instruments against billowing *arpeggi* in all the strings. This in turn leads to a tremendous outburst in the distant key of E-flat major on a phrase which sounds like a dread warning of Fate: it is the closing phrase to which Loge, in "Das Rheingold," sings, "I have sought in vain, and now see well that nothing in the world is so rich as to compensate man for the loss of woman's delight and worth." Then the Rhine-motive is taken up again, gradually leading to the exultant cry of the Rhine-daughters, "Rhine-gold! Rhine-gold!" through which ring the first notes of Siegfried's horn-call. But this exuberant shout of joy soon merges in the Rhine-daughters' Lament over the lost Gold ("Das Rheingold," Scene 4), until, with the successive introduction of darker and darker motives,—all connected with the mystic power of the Ring,—the Interlude ends. To make a good concert ending to these selections, Hans Richter (who made them) has added a few measures of the Valhalla motive from "Das Rheingold."

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"The Flying Dutchman "	-	-	-	-	-	-	-	-	Overture
"Lohengrin "	-	-	-	-	(a.) Act II.	Balcony Scene			
					(b.) Act III.	Prelude			
"Die Meistersinger "	-	-	-	(a.) Act III.	Prelude				
				(b.) Act I.	Walther's Preislied				
"Rheingold "	-	-	-	-	-	-	-	-	Procession of the Gods
"Die Walküre "	-	-	-	-	-	-	-	-	Spring Song
"Siegfried " and				(a.) Waldweben					
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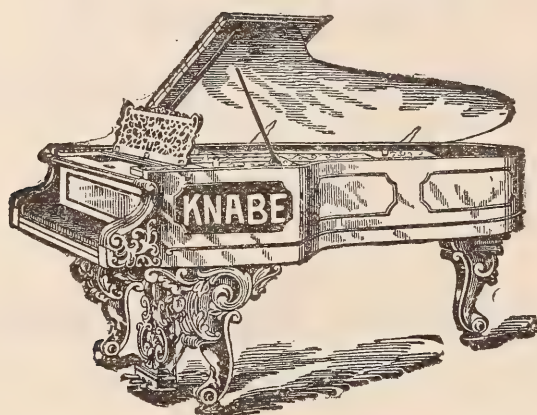
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Wilhelm Richard Wagner was born in Leipzig on May 22, 1813, and died in Venice on Feb. 13, 1883. He lost his father (Carl Friedrich Wilhelm Wagner, clerk of the police court, and a passionate music-lover) when only six months old. His mother (Rosina Bertz, of Weissenfels) married again with Ludwig Geyer, actor and dramatic author, and at that time engaged at the Dresden Hof-Theater, in 1815. Immediately after this marriage the family moved to Dresden, where the young Richard was educated, entering the Kreuzschule under the name of Richard Geyer in December, 1822, two years after his stepfather's death. About 1827 his mother took him and her other children back to Leipzig, where he entered the Nicolaischule; but his disgust at being put into the third class, after having been in the second in Dresden, made him sulk at his studies, and devote most of his time to writing what he thought dramatic poetry. A love for music was first seriously aroused in him by hearing Beethoven symphonies at the Gewandhaus: he was then fourteen years old. He tried to study harmony by himself from Johann Bernhard Logier's "Praktischer Generalbass," but soon gave it up as a bad job. His first regular teacher in musical theory was Gottlieb Müller; but he was wanting in application and general steadiness, and Müller could do little with him. In 1829-30 he went to the Thomasschule, but worked no harder there than elsewhere, giving himself up to a rather desultory study of music. In 1830 he entered the University of Leipzig as student of philology and æsthetics, which studies he characteristically neglected; but he did now begin the first earnest and energetic work of his life,—studying composition with whole

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souled devotion and perseverance under Theodor Weinlich. A symphony in C by him was given at the Gewandhaus on Jan. 10, 1833.

His professional career as a musician began in 1833, when he was engaged as a chorus-master at the Stadt-Theater in Würzburg, where his elder brother, Albert, was tenor and stage manager. Here he wrote his first opera "Die Feen" (after Gozzi's "La Donna Serpente"). Only a few excerpts were ever given until the whole work was brought out after his death, at the Munich Hof-Oper, in 1888. In 1834 he went as music director to the Stadt-Theater in Magdeburg, for which he wrote his second opera, "Das Liebesverbot" (based upon Shakspeare's "Measure for Measure"), which came to a single disastrous performance at the close of the season of 1836. On November 24 of this year he married Wilhelmine Planer, the beautiful actress whom he had followed to Königsberg, where he got an engagement as conductor at the Stadt-Theater. In the autumn of 1837 he accepted the position of Kapellmeister at Holtei's new theatre in Riga, where he wrote the text and the music to the first two acts of his "Rienzi"; but his ambition flew this time at higher game than the Rigi theatre, and, from the beginning, he intended his "Rienzi" for the Académie de Musique in Paris. In the spring of 1839 his two years' engagement with Holtei was up, and he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a superb Newfoundland, set sail for France *via* London. In Boulogne-sur-Mer he met Meyerbeer, who gave him letters of introduction to Léon Pillet, director of the Académie de Musique; Anténor Joly, director of the Théâtre de la Renaissance;\*

\* This was not the present theatre of that name, on the boulevard Saint-Martin, but the salle Ventadour, perhaps better known as the Théâtre-Italien, now turned into a bank.

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Wagner arrived in Paris in September, 1839. His ill-luck there, his hand-to-mouth life, arranging the pianoforte scores of Halévy's "Reine de Chypre" and quadrilles for pianoforte and cornet-à-pistons, his failure to have "Rienzi" accepted, and his having to sell the libretto of his "Holländer" to Pierre-Louis-Phillippe Dietsch,—all these things are well known now. He left Paris on April 7, 1842, with the completed scores of "Rienzi" and "Eine Faust-Ouverture," and the almost completed "Holländer," for Dresden, where he brought out "Rienzi" with such success that he was appointed Hof-Kapellmeister conjointly with Karl Reissiger, of "Weber's Last Waltz" fame. "Der Fliegende Holländer" was produced on Jan. 2, 1843, but with hardly as much success as "Rienzi": it was followed on Oct. 19, 1845, by "Tannhäuser." Two years later "Lohengrin" was completed; but Wagner's participation in the revolution of May, 1849, prevented its performance, and threw him into exile from German territory. He fled to Zürich, where he lived for several years, writing his most important æsthetic pamphlets and books, the whole text of the "Ring des Nibelungen," and the music through the second act of "Siegfried," which work he interrupted at this point to write "Tristan und Isolde." His life in Zürich was interrupted in 1855 by a visit to London, where he conducted the Philharmonic Society for a season. In 1859 he went to Paris in the vain hope of having "Tristan" given there; but all he succeeded in doing was to give two concerts of his own compositions at the Théâtre-Italien,—at a dead loss, too.

Through Princess Metternich's influence his "Tannhäuser" was given at the Académie de Musique on March 13, 1861, with a remodelled version of

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the first and second scenes of Act I. But the members of the Jockey Club, who could not get through their dinner and cigar in time for a ballet in the first act (that solemnity coming always in the second act at the Opéra), made a cabal against the work, and it was soon withdrawn. In this year, however, Wagner got permission to return to all parts of Germany except Saxony. He was received everywhere with enthusiasm, but could not find any opera-house willing to undertake "Tristan." At last it was accepted at the Hof-Oper in Vienna, but was abandoned after upwards of fifty-seven rehearsals as "impracticable." In 1862 Wagner was living at Biebrich, working hard on his "Meistersinger von Nürnberg." In 1864 Ludwig II. of Bavaria invited him to Munich, giving him a villa on Lake Starnberg, and a pension of about \$600 from his own privy purse. Wagner was naturalized as a Bavarian subject, and remained a prime favorite of the king's to the end. "Tristan und Isolde" was brought out at the Munich Hof-Oper under Hans von Bülow's direction in 1865. The "Meistersinger" followed at the same house in 1868. Wagner was now living at Tribschen, on the Lake of Lucerne, with his second wife, Cosima von Bülow, whom he had married in 1870 after her divorce from von Bülow (Wagner's first wife died in Dresden in 1866), and was hard at work completing the score of the "Nibelungen." That it was determined upon to bring out this tetralogy at a theatre built especially for the purpose at Bayreuth in Bavaria is well known. The corner-stone of the theatre was laid on May 22, 1872 (Wagner's sixtieth birthday), with appropriate ceremonies, Wagner conducting a performance of Beethoven's Ninth Symphony and his own "Kaiser Marsch" at the old Markgräfliches Theater. "Der Ring des Nibelungen" was brought out at the new Festspiel Theater in August, 1876. This was followed in 1882 by "Parsifal," his last work.

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## OVERTURE TO "RIENZI," IN D MAJOR.

"Rienzi, der Letzte der Tribunen" (Rienzi, the Last of the Tribunes), was Wagner's third opera. It was the first of his dramatic works that made a lasting name for itself on the stage, his first opera, "Die Feen," never having been given until some years after his death, and the second, "Das Liebesverbot," coming only to one disastrous performance shortly after it was written. The libretto of "Rienzi" was taken by Wagner from Bulwer's novel of the same title. Wagner first read the novel in Dresden in 1837, and, struck with its dramatic character, began his sketch of the libretto in Riga in the autumn of the same year. He finished it in the course of the following summer, and began composing the music in the autumn of 1838. He was at that time Kapellmeister at Holtei's theatre in Riga; but, from the beginning, he intended "Rienzi" for a far more famous stage,—namely, the Académie de Musique in Paris. He finished the music of the first two acts in Riga and Mittau, and then set out for Paris, where he completed the score. He did not, however, succeed in having it accepted by any of the Paris lyric theatres; but the opera was brought out in Dresden with such success that Wagner was appointed Hof-Kapellmeister there, with a salary of 1,500 thalers (about \$1,125).

The overture is built upon themes taken from the opera, but, like most of Weber's overtures, is by no means to be regarded as a "potpourri" overture. Its style, as well as that of the whole opera, has little or nothing in common with Wagner's later manner. In writing "Rienzi," he had nothing more in view than to write an opera for the Paris Académie de Musique—in the style that was then recognized there,—a style borrowed from Spon-

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tini, Halévy, and Meyerbeer. It is only in the cut of some of the melodies that we find premonitory symptoms of the Wagner that was to be.

The overture begins with a long-held, swelled and diminished A on the trumpet. This trumpet-note is the signal (in the opera) for the Church and people to meet in a demonstration against the lawlessness of the Roman nobles. Soon comes a slow, majestic theme in the strings, the melody of Rienzi's prayer at the beginning of the fifth act, when, cursed by the Church and deserted by the people, he implores God to aid him in the work of establishing the freedom of the people in Rome. This broad and majestic *cantilena* is first given out by the strings; then, after a short, stormy chromatic passage, is taken up by the whole orchestra *fortissimo*, the violins coming in between the phrases with a spirally ascending *crescendo* figure which has a history of its own. This violin figure is one of the prototypes of the famous whirling violin passage that accompanies the pilgrims' chant in the overture to "Tannhäuser." Curiously enough, Wagner's first idea of this came to him while conducting a performance of Bellini's "Norma" in Magdeburg in 1836, when he was Kapellmeister there. A certain violin-figure in the accompaniment to one of the duets struck his fancy, and he asked the violin-players if that sort of thing was easy to do on their instruments. They answered that it was. Wagner afterwards turned this figure to admirable account in his "Tannhäuser," in which it became world-famous.

But the effect produced by it is here anticipated, as if in a tentative way, in the overture to "Rienzi." In "Rienzi" it is ascending, in "Tannhäuser" descending. But just see how coincidences come round! Wagner got the first idea of this violin effect in 1836: "Rienzi" was written in

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1838-40, "Tannhäuser" was written in 1844-45. Now this very violin effect is to be found in the *finale* of Berlioz's "Roméo et Juliette" symphony, which was written in 1838-39. Let these dates speak for themselves. Be it only said that the violin-figure in Berlioz's "Roméo et Juliette" is far more like that in "Tannhäuser" than like this in "Rienzi." The melody of the prayer, thus accompanied, is cut short in the midst of its development by a crashing chord, followed by a loud roll on the snare-drum: a stormy passage leads to the long-sustained A on the trumpet, with which the overture opened, now twice repeated, interrupted each time by trembling chords in the strings. The last of these three A's leads directly to the *allegro* of the overture. The first theme of this movement is taken from the chorus of the people at the beginning of the first *finale* of the opera: "Hail! great day! The hour draws nigh, our shame is o'er!"

This brilliant theme, which is developed at some length, leads to an episodic announcement in the heavier brass instruments of the battle-cry of the Rienzi party,— "*Santo Spirito Cavaliere!*" This in turn leads to the second theme, which is none other than the melody of Rienzi's prayer, transposed to the dominant A major, and played twice as fast as in the introduction. After it an integral repetition of the "*Santo Spirito Cavaliere!*" leads to the conclusion-theme, which is taken from the *stretto* of the second *finale* of the opera,— "Praise to thee, Rienzi, honored be thy name!"—the chorus of jubilation of all the people after Colonna's and Orsini's attempt to assassinate Rienzi has gone off futile, and the nobles have sworn fealty to the tribunal government. The working-out is short, and not very elaborate: it runs mostly on the "*Santo Spirito Cavaliere!*"

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theme. The third part bears the regular relation to the first, save that the second theme is omitted, and the conclusion-theme is now accompanied by a brilliant counter-theme in the trumpets and trombones. A short coda, *molto più stretto*, in which the battle-cry figures once more, brings the overture to a resounding close.

The overture is very heavily scored for full modern opera orchestra, albeit without any unusual instruments; the instrumentation being of the general character of that of Spontini and Meyerbeer, "only more so." Indeed, throughout the opera a distinct purpose is noticeable on Wagner's part to outbid all the characteristic effects of the French grand opera school. Except for the peculiar melodic character of Rienzi's prayer (in the slow introduction), the overture is in no wise characteristic of Wagner as we know him in his later works: it is a brilliant and rather noisy opera overture of the then French school.

OVERTURE TO "DER FLIEGENDE HOLLAENDER" ("THE FLYING DUTCHMAN") . . . . . RICHARD WAGNER.

The composer himself thus describes this overture:—

The fearful ship of the "Flying Dutchman" booms along through the storm. She nears the coast and puts in to land, where it has been ordained that her master shall one day find salvation and redemption. We hear the pity-laden sounds of these tidings of salvation, that fill the ear as with prayer and wailing. The damned one listens, gloomy and bereft of hope: tired and yearning after death, he walks along the shore, while the

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crew, languid and worn out by life, bring the vessel to anchor in silence. How often has the hapless man been through all this before! How often has he steered his ship from the sea toward the shore where men dwell, where he is allowed to land after the expiration of every seven years! How often has he thought the end of his torments reached, and, ah! how often has terrible undeception driven him to set out again upon his insane and aimless voyage! To compel his own destruction, he rages here against sea and storm; he plunges his ship down into the yawning chasms of the deep, yet the deep engulfs her not; he drives her through the surf against the rocky cliff, yet the cliff shatters her not. All the fearful dangers of the main, at which once he laughed in his wild yearning after manful deeds, now laugh at him,—they have no peril for him. He is bewitched and cursed, to hunt for treasures over the desert waste of waters through all eternity,—treasures which do not delight him, for the one thing that shall save him he shall never find. Stout and stanch, a ship scuds past him: he hears the homely, cheery song of the crew, glad at the approaching end of their homeward voyage. Wrath seizes hold upon him at their glad singing. Furiously, he sails past them, affrights and terrifies them in their joy, so that they turn dumb for fear, and flee away. From the depths of fearful wretchedness, he now cries aloud for salvation. Amidst the horrible waste of his life among men, only a *woman* can bring him salvation! Where, in what land dwells his savior? Where beats there a feeling heart for his sorrows? Where is she who shall not flee from him in fear and trembling, like these dastard men, who cross themselves in terror at his approach? Now a light gleams forth through the night: it flashes like lightning through his tortured soul. It goes out, and once more gleams up again.

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The mariner fixes his eye upon the guiding star, and steers boldly toward it through wave and billow. What draws him on so mightily is a woman's glance that comes to him full of noble sadness and divine sympathy. A heart has unveiled its infinite depths to the overwhelming sorrow of the accursed man. It must immolate itself for him, it must break for sympathy, annihilate itself together with his torments. At this divine apparition the hapless man falls down, as his ship is shattered to atoms; the sea's chasm swallows her up; but he rises again from the waters, holy and pure, led by the redeeming hand of his triumph-beaming savior toward the morning red of transcendent love.

The opera of "The Flying Dutchman" was first produced at the Hof-Oper in Dresden, Jan. 2, 1843, under Wagner's own direction. Wagner had shown sketches for it to Léon Pillet, director of the Académie de Musique in Paris in 1840. But Pillet, after showing some inclination to accept the work, became more and more lukewarm about it, until Wagner, in desperation, agreed to cede his rights to the plot to him for five hundred francs (\$100). Pillet subsequently had a French libretto prepared by MM. Feucher and Revoil, which was set to music by Pierre Louis Philippe Dietsch, then chorus-master at the Opéra. The result was the opera "Le Vaisseau-Fantôme," which was brought out at the Académie de Musique on Nov. 9, 1842, and made fiasco. Wagner carried out his original plan, finished his text in German, and set it to music according to his own ideas, bringing it out in Dresden, as above related. After the first performances in Dresden, which were hardly as successful with the public and press as those of "Rienzi" had been shortly before, Wagner remodelled the *coda* of the overture, extending it much beyond its original proportions, and leaving it in the shape in which we now know it.

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When Wagner conducted this overture at the concerts he gave at the Théâtre-Italien in Paris in 1860, Berlioz (then musical critic on the *Journal des Débats*) wrote of it: "He began with the overture to the 'Flying Dutchman,' a two-act opera which I saw given in Dresden, under the composer's direction, in 1841,\* and in which Madame Schroeder-Dévrient took the principal part. This piece impressed me then as it did recently. It begins with a fulminating outburst of the orchestra, in which one thinks to recognize at once the howling of the storm, the cries of the sailors, the whistling of the rigging, and the stormy noises of a sea in fury. This opening is magnificent. It imperiously takes hold upon the listener, and carries him away; but, the same plan of composition being followed out constantly afterwards, *tremolo* succeeding *tremolo*, chromatic scales ending only in other chromatic scales, without a single sunbeam piercing through those dark clouds charged with electric fluid, and pouring forth their torrents without stopping, without the faintest melodious design coming to color these black harmonies, the listener's attention wears out, and ends by succumbing. There is already manifest in this overture, the development of which seems to me excessive upon the whole, the tendency of Wagner and his school not to take *sensation* into account; to see nothing but the poetic idea to be expressed, without troubling themselves about whether the expression of this idea forces them to overstep musical conditions or not. The overture to the 'Flying Dutchman' is vigorously scored, and the composer has known how to turn the chord of the bare fifth to extraordinary account. This sonority, thus presented, assumes a strange aspect which makes you shudder."

\*Berlioz is inaccurate, as usual, about dates here.

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SIEGFRIED PASSING THROUGH THE FIRE ("SIEGFRIED," ACT III. SCENE 2).

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fried, after killing the dragon Fafner, and taking the Ring and "Tarn-helmet" from the Nibelung Treasure, has followed the Forest Bird as his guide to the rock where Brünnhilde sleeps, guarded by the fire kindled by Loge at Wotan's command. On his way thither he has met the Wanderer (Wotan), who tried to intercept his passage, but had to retire discomfited after breaking his sacred spear — on the shaft of which the compact with the giants for the building of Valhalla was engraved — on Siegfried's sword Nothung. The young hero now continues his journey toward the rock, to reach which he has to pass through the magic fire. Here the present selection begins.

At first, against a whirring *tremolo* in the strings and rich harmonies in the bassoons and horns, we hear the bird-motive in the oboes and clarinets, and the Siegfried-motive in the trumpet. Soon, however, the full orchestra bursts forth with the fire-motive, as we know it in the last scene of "Die Walküre ("Fire-charm"); but ever and anon we hear Siegfried's horn-call (given out by the first, third, fifth, and seventh horns in unison) sounding through the orchestral conflagration. This brilliant theme is soon joined by Brünnhilde's lullaby-motive, the Siegfried-motive, and the bird-motive. When the orchestral fire burns its brightest, the wind instruments repeat at intervals a phrase that recalls the shout of the three Rhine-daughters, "Rhine-gold! Rhine-gold!" in the first scene of "Das Rheingold": the harmony is not the same, but the resemblance is evidently intentional; for does not Siegfried bear with him the Ring that

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was forged from the Rhine-gold? After a while the fire subsides in the weird, unearthly harmonies of the slumber-motive, and at last all is hushed: Siegfried has passed through the fire.

From this point we pass immediately to the orchestral introduction of the second part of the Prologue of "Götterdämmerung," the scene in which Siegfried takes leave of his wife Brünnhilde, to go forth into the world and seek adventures. The passage is a musical suggestion of gray morning twilight, dawn, and sunrise. The trombones softly give out the mysterious harmonies of the fate-motive, when the 'celli comes in with a weird, groping phrase, well expressive of darkness. The horns faintly breathe forth the first measure of Siegfried's "heroic" motive, and the 'celli go on with their groping: then the horns give out a little more of the heroic-motive, and with greater decision. Next comes a motive (given out by the clarinet and bass-clarinet in contrapuntal imitation) which is now heard for the first time in the whole tetralogy: it is the motive of Siegfried and Brünnhilde's wedded love. Gradually the whole orchestra joins in working up this motive *crescendo e sempre più crescendo*, until the sun rises with a grand outburst of all the brass on Siegfried's heroic-motive entire, between the two phrases of which some of the horns, trumpets, and trombones give out the galloping figure of the Ride of the Valkyrior (see "Die Walküre," Act III. Scene 1) against an upward rush of the violins. It should be noted that Siegfried's "heroic"-motive is, note for note, identical with his horn-call: only, as it always appears in full harmony and with the rhythm wholly changed, this identity is liable to escape the ear. The impression produced by the two motives is utterly different.

From this "Sunrise" a skip is made to the last measures of Siegfried's parting from Brünnhilde, which lead directly to Siegfried's Voyage up the Rhine. This "orchestral *scherzo*," as Wagner has called it, is the Interlude between the Prologue and the first act of "Götterdämmerung." It is based on a contrapuntal working-out of Siegfried's horn-call against Loge's fire-motive and Siegfried's song when the young hero leaves Mime's hut to go out into the world in the first act of "Siegfried."\* These three motives are worked up together as theme and double counter-theme. The horn-call is first sounded by one horn alone, as if coming from the depths of the valley at the foot of Brünnhilde's rock: it is answered by the bass-clarinet

\* The melody of this song, "I go from the wood out into the world: never will I return!" has one figure in common with one of the themes in Siegfried and Brünnhilde's great love-duet—the words are, "He (she) is for me eternally, is for me ever, my inheritance, my own, my one, and my all!"—in the last scene of "Siegfried."



with a reminiscence of the wedded-love-motive, then repeated by the horn and answered by an outburst of the whole orchestra upon a phrase which is used in many parts of the tetralogy to express grief. This gradually merges into the theme of Siegfried's song mentioned above, which leads in an upward rush of all the strings to the *scherzo* proper. The horn-call first appears in the horn, accompanied by the strings, and is then repeated by the oboe: next it is transferred to the bass, while the violins play the fire-motive against it in the upper voice, and the theme of Siegfried's song creeps in in the middle parts. The working-out is characterized by the utmost energy and brilliancy. At last a sudden change from the key of F major to A major brings in the Rhine-motive (the same on which the Prelude to "Das Rheingold" is built up) in the wind instruments against billowing *arpeggj* in all the strings. This in turn leads to a tremendous outburst in the distant key of E-flat major on a phrase which sounds like a dread warning of Fate: it is the closing phrase to which Loge, in "Das Rheingold," sings, "I have sought in vain, and now see well that nothing in the world is so rich as to compensate man for the loss of woman's delight and worth." Then the Rhine-motive is taken up again, gradually leading to the exultant cry of the Rhine-daughters, "Rhine-gold! Rhine-gold!" through which ring the first notes of Siegfried's horn-call. But this exuberant shout of joy soon merges in the Rhine-daughters' Lament over the lost Gold ("Das Rheingold," Scene 4), until, with the successive introduction of darker and darker motives,—all connected with the mystic power of the Ring,—the Interlude ends. To make a good concert ending to these selections, Hans Richter (who made them) has added a few measures of the Valhalla motive from "Das Rheingold."

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Beethoven - - - - Symphony No. 7, in A major, Op. 92

- I. Poco sostenuto (A major).  
Vivace (A major).
  - II. Allegretto (A minor).
  - III. Scherzo: Presto (F major).  
Trio: Assai meno presto (D major).
  - IV. Finale: Allegro con brio (A major).
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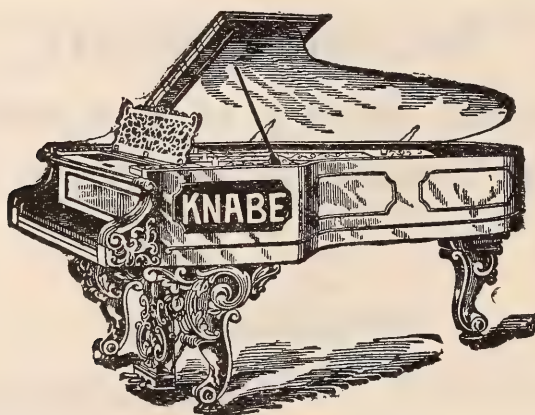
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The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme, the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minuet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given

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out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repetition of the minuet-like melody, this time in F major; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves; it is as if the basses and violins cried out all of a sudden: "A truce to this tender cooing! we would be at something else!" The wind instruments answer with a regretful sigh; but the strings again call out: "No!" The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins; another question comes in eighth-notes and again in quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

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After some time of this fierce ideal dance, a sudden modulation to C-sharp minor brings in what ought to have been the second theme; but its melodic and rhythmic relations to the first are so close that it is hard to recognize it as really a separate theme in itself; it is more like a new phase of the first theme. The same may be said of the little passage in E that comes in in the wood-wind and horns after a superb entry of all the strings in unison, and octaves on the notes C-sharp, C-natural, B; this joyous little passage has all the character of a short conclusion-theme, but is really nothing more than a new development taken from the first theme. It does not even fulfil the purpose of a conclusion-theme, for, after a sudden jump to C major, the orchestra sets out upon some still new developments of the first theme, which bring the first part of the movement to a close "with one foot in the air," as it were. The form of this first part is therefore so far irregular that, although divisions are to be recognized in it, corresponding to the regular first, middle, and concluding sections (usually represented by a first, second, and conclusion themes), the themes themselves, presented in these several divisions, all have one and the same origin, and are in the end nothing more nor less than different phases of the first (and only) theme.

The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the

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A mournful blast of the wind instruments on the chord of A minor is immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas, 'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first vio-

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lins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the flute near the close of the second member of this theme. The present writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata form; there is no conclusion-theme, and the first part ends with the second theme; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings; then follows a short fugato, in which part of the first

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theme is taken as the subject and response, with a running phrase in sixteenth-notes as a counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major symphony is like Schubert's great C major,—which is also an “apotheosis of the dance,” in its way; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key: three movements of Schubert's are in C major, the slow movement being in A minor; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point on the note A. The trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness of variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously

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characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors; to others again the movement has suggested the dance of the Corybantes round the infant Jupiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

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group its picturesque lines in the natural rainbow order of coloring as do several of his youthful compositions: the experienced hand of the master is everywhere visible,—the skill of him who understands how to give his thoughts an irresistible expression and to endow that expression with an irresistible effect.”

Another writer finds it highly typical:—

“More, perhaps, than the master’s last symphony, this concerto is intensely personal as regards the composer, whom it reveals in perfection, not only as regards the height and depth of his genius, but as to his mood and fashion of thought. All the melancholy of the man, his sweetness, his poetic nature, and the sensitiveness which was, as usual, its attendant, may be traced in this work. Schumann must have thrown his whole soul into the music, and now it repays him a hundred-fold; for, wherever the concerto goes, there goes, also, a golden-mouthed pleader on the master’s behalf.”

An analysis of the concerto has been compiled:—

“It opens *allegro affettuoso* (A minor, C), after a single note for the orchestra, with a passage for the pianoforte alone, which in the second part of the movement becomes prominent. The independence of this prelude, as regards the themes to follow, suggests Beethoven’s E-flat concerto; but, at the same time, the difference between the openings of the two works is very great. Immediately after the prelude is heard the leading subject from the oboe, accompanied by clarinets, bassoons, and horns, a subject of singular sweetness and tenderness of expression. Those who love to trace coincidences in music—a fascinating pursuit, by the way—will also observe the strong likeness between the first phrase of the theme

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and that which begins Mendelssohn's symphony (Scotch) in the same key. The subject is repeated by the pianoforte alone; and, during the *bravura* following, a broadly phrased melody for the first violins expands into the second subject, beginning in the relative major key. A brief development of this, and the first theme now in C major reappears, followed by a charming clarinet solo, which grows out of it, the pianoforte accompanying with arpeggios. The episode thus entered upon is of considerable length, but all too short for those who appreciate the beauty of the modulations and the significance of the conversation carried on by the wind instruments above the fountain-like ripple and spray of the pianoforte. Various tributary melodies will be noted by attentive listeners. An energetic *tutti*, founded upon the second theme, modulates to A-flat, in which key begins a short *andante espressivo*, introducing the opening bars of the leading melody on a pedal. The gentleness and repose of this feature in the movement are not only grateful, but throw into strong relief the passion of the *allegro*, when it resumes with the subject of the introduction. At the close of the "fantasia" upon this theme, we get back to the relative major of the original key and to an extended development of the leading theme, the wood-wind once again coming well to the front. The *reprise* (*à tempo*) follows, and thence to the fine *cadenza*, written by Schumann as a guard against possible association with incompetency, nothing new presents itself. The *coda* (*allegro molto*), principally founded upon the leading theme, is as spirited and effective as the peroration of such a movement ought to be.

"The place of the slow movement is occupied by a comparatively brief *intermezzo*, *andantino grazioso* (F major, 2-4), which opens with a passage as distinctive of the master's grace and delicacy as anything in the entire work. The development of this is succeeded by one of those broad *cantabile* subjects in which violoncellos delight. Out of these materials, with a few accessories, Schumann has constructed the movement. The closing

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bars reproduce the first four notes of the principal theme of the *allegro* in alternate major and minor keys, as though coquetting between the two, and then lead directly to the *finale, allegro vivace* (A major, 3-4), in *rondo* form.

"A few bars of introductory matter, and the subject is heard in full from the pianoforte. This theme duly worked, a second makes its appearance, and attracts notice by an ingenious rhythmical device, which, if by no means original, is skilfully wrought out. The elaborate and difficult solo to which this leads ends with the return of the first theme, briefly treated in imitation prior to the entrance of a new melody, given to the oboe. These are the materials out of which, with unflagging energy and unfailing skill, Schumann has constructed one of the most brilliant concerted movements ever written."

#### MUSIC TO SHAKSPERE'S "MIDSUMMER-NIGHT'S DREAM."

Mendelssohn wrote the overture to Shakspeare's *Midsummer-Night's Dream* in 1826, when he was only seventeen years old. The composition of this overture has been justly regarded as one of the most remarkable instances of musical precocity on record, as more wonderful indeed in one way than any similar instance in Mozart's case. Mozart, to be sure, wrote his first symphony for orchestra when he was but nine years old, and his first grand opera, *Mitridate, rè di Ponto*, when fourteen; but nothing that Mozart had written up to the age of seventeen shows either the originality or the maturity of style and feeling exhibited in this overture of Mendelssohn's. There are in it certain subtleties in harmony which it is by no means likely that Mendelssohn got from his teacher, Karl Friedrich Zelter,



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and which elicited from the redoubtable François-Joseph Fétis the criticism that "the young composer should not show so great a contempt for the art of correct writing." They are just such points as no harmonist of Zelter's ilk would ever teach a pupil, and no purist like Fétis would be inclined to allow; but they have nothing in them of the bungling of a beginner, and are plainly to be recognized as the work of a skilled hand, fully permeated with the true spirit of normal harmony, and already enough of a master not to need blindly to obey the mere letter of the law. The whole style of the overture, too, was utterly new for its day. In it Mendelssohn shows himself as completely himself and with his style as fully formed as he did in compositions written ten years later. The overture was first played in the Mendelssohn's garden-house in 1826, and publicly performed at Stettin in February, 1827.

The incidental music to Shakspeare's play is of later date. It was written in 1843 at the request of the King of Prussia, and used in connection with a stage performance of the play at the New Palace in Potsdam on October 14 of that year. The first public performance of the entire composition was given in Berlin on October 18, 1843, and was followed by performances in Leipzig (on December 30, 1843), Weimar (on April 8, 1845), and Dresden (on February 3, 1848). It was given in London under the composer's direction by the Philharmonic Society on May 27, 1844, and in New York by the Philharmonic Society in the season of 1849-50. Its first performance in Boston was under the direction of Mr. B. J. Lang in the Music Hall on the ter-centennial anniversary of Shakspeare's birthday, April 23, 1864.

#### PRELUDE TO "THE DELUGE," OPUS 45 . . . CAMILLE SAINT-SAËNS

*Le Déluge*, Biblical poem in three parts, the text by Louis Gallet, the music by Camille Saint-Saëns, was first given in Paris at the Concert du Châtelet on March 5, 1876. It was given by the Handel and Haydn Society in Boston on May 7, 1880.

The orchestral prelude to this oratorio of Saint-Saëns's is for strings alone. It begins, *Adagio* in E minor (4-4 time), with a few strong introductory measures for all the strings. Then the tempo changes to *Andante sostenuto*, and the violas alone give out a phrase of six measures, which is made the subject of the exposition of a four-part "irregular" fugue,\* the response coming in the second violins, the second entrance of the subject in the 'celli, and the third entrance of the subject in the first violins. The double-basses take no part in this exposition, nor in the short coda that follows it; a brief passage of quasi-recitative for the 'celli and double-basses leads over to the second part of the prelude.

This second part, *Andante* in E major (4-4 time), begins as a romanza

\* I here follow Fétis's fugal nomenclature; according to him, an *irregular fugue* is one in which the subject modulates to the dominant at, or near, its close, and the mutation is made in the response at the point corresponding to the one where the modulation came in the subject.

for solo violin, accompanied in *pizzicato* by all the strings (without double-basses), while a second violin, viola, and 'cello *solì* come in from time to time with sustained harmonies beneath the melody. When the melody has been played through once, it is repeated by all the first violins, doubled in the upper octave by the solo violin, the three other solo instruments keeping up their sustained harmonies, all the other strings (now with double-basses) playing the *pizzicato* accompaniment as before. A brief coda brings the prelude to a close.

OVERTURE, "CARNIVAL," IN A MAJOR, OPUS 92 . . . ANTONÍN DVORÁK.

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in



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the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo* long-held and diminished G-natural in the first violins and horn leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe outline a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpeggj in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return, and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extendedly developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

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PROGRAMME

OF THE

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Wednesday Evening, January 16,

At Eight.

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William F. Apthorp.

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Fourth Concert,  
Wednesday Evening, January 16, at 8.

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## WAGNER PROGRAMME.

"Rienzi "	-	-	-	-	-	-	-	-	Overture
"Tannhäuser "	-	-	-	-	-	-	-	-	Act III. Prelude
"The Flying Dutchman "		-	-	-	-	-	-	-	Overture
"Lohengrin "	-	-	-	-	-	-	-	-	Act III. Prelude
<hr/>									
"Die Meistersinger "	-	-	-	(a.)	Act III.	Prelude			
				(b.)	Act I.	Walther's Preislied			
"Rheingold "	-	-	-	-	-	-	Procession of the Gods		
"Die Walküre "	-	-	-	-	-	-	-	-	Spring Song
"Siegfried " and	(a.) Waldweben								
"Die Götterdämmerung "	(b.) Siegfried's Passage to Brünnhilde's Rock, Morning Dawn, and Rhine Journey (Richter Arrangement).								

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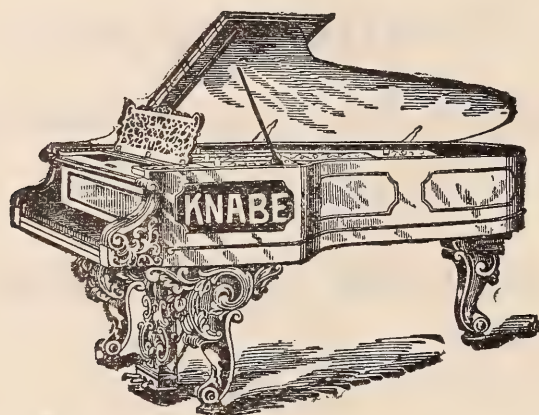
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Wilhelm Richard Wagner was born in Leipzig on May 22, 1813, and died in Venice on Feb. 13, 1883. He lost his father (Carl Friedrich Wilhelm Wagner, clerk of the police court, and a passionate music-lover) when only six months old. His mother (Rosina Bertz, of Weissenfels) married again with Ludwig Geyer, actor and dramatic author, and at that time engaged at the Dresden Hof-Theater, in 1815. Immediately after this marriage the family moved to Dresden, where the young Richard was educated, entering the Kreuzschule under the name of Richard Geyer in December, 1822, two years after his stepfather's death. About 1827 his mother took him and her other children back to Leipzig, where he entered the Nicolaischule; but his disgust at being put into the third class, after having been in the second in Dresden, made him sulk at his studies, and devote most of his time to writing what he thought dramatic poetry. A love for music was first seriously aroused in him by hearing Beethoven symphonies at the Gewandhaus: he was then fourteen years old. He tried to study harmony by himself from Johann Bernhard Logier's "Praktischer Generalbass," but soon gave it up as a bad job. His first regular teacher in musical theory was Gottlieb Müller; but he was wanting in application and general steadiness, and Müller could do little with him. In 1829-30 he went to the Thomasschule, but worked no harder there than elsewhere, giving himself up to a rather desultory study of music. In 1830 he entered the University of Leipzig as student of philology and æsthetics, which studies he characteristically neglected; but he did now begin the first earnest and energetic work of his life,—studying composition with whole

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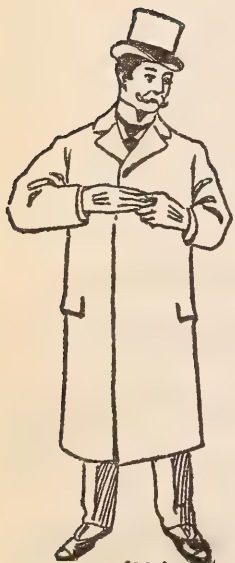
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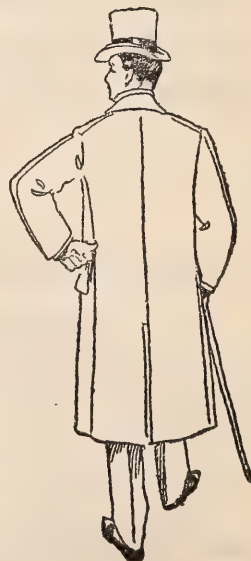
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souled devotion and perseverance under Theodor Weinlich. A symphony in C by him was given at the Gewandhaus on Jan. 10, 1833.

His professional career as a musician began in 1833, when he was engaged as a chorus-master at the Stadt-Theater in Würzburg, where his elder brother, Albert, was tenor and stage manager. Here he wrote his first opera "Die Feen" (after Gozzi's "La Donna Serpente"). Only a few excerpts were ever given until the whole work was brought out after his death, at the Munich Hof-Oper, in 1888. In 1834 he went as music director to the Stadt-Theater in Magdeburg, for which he wrote his second opera, "Das Liebesverbot" (based upon Shakspeare's "Measure for Measure"), which came to a single disastrous performance at the close of the season of 1836. On November 24 of this year he married Wilhelmine Planer, the beautiful actress whom he had followed to Königsberg, where he got an engagement as conductor at the Stadt-Theater. In the autumn of 1837 he accepted the position of Kapellmeister at Holtei's new theatre in Riga, where he wrote the text and the music to the first two acts of his "Rienzi"; but his ambition flew this time at higher game than the Rigi theatre, and, from the beginning, he intended his "Rienzi" for the Académie de Musique in Paris. In the spring of 1839 his two years' engagement with Holtei was up, and he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a superb Newfoundland, set sail for France *via* London. In Boulogne-sur-Mer he met Meyerbeer, who gave him letters of introduction to Léon Pillet, director of the Académie de Musique; Anténor Joly, director of the Théâtre de la Renaissance;\*

\*This was not the present theatre of that name, on the boulevard Saint-Martin, but the salle Ventadour, perhaps better known as the Théâtre-Italien, now turned into a bank.

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Wagner arrived in Paris in September, 1839. His ill-luck there, his hand-to-mouth life, arranging the pianoforte scores of Halévy's "Reine de Chypre" and quadrilles for pianoforte and cornet-à-pistons, his failure to have "Rienzi" accepted, and his having to sell the libretto of his "Holländer" to Pierre-Louis-Phillippe Dietsch,—all these things are well known now. He left Paris on April 7, 1842, with the completed scores of "Rienzi" and "Eine Faust-Ouverture," and the almost completed "Holländer," for Dresden, where he brought out "Rienzi" with such success that he was appointed Hof-Kapellmeister conjointly with Karl Reissiger, of "Weber's Last Waltz" fame. "Der Fliegende Holländer" was produced on Jan. 2, 1843, but with hardly as much success as "Rienzi": it was followed on Oct. 19, 1845, by "Tannhäuser." Two years later "Lohengrin" was completed; but Wagner's participation in the revolution of May, 1849, prevented its performance, and threw him into exile from German territory. He fled to Zürich, where he lived for several years, writing his most important æsthetic pamphlets and books, the whole text of the "Ring des Nibelungen," and the music through the second act of "Siegfried," which work he interrupted at this point to write "Tristan und Isolde." His life in Zürich was interrupted in 1855 by a visit to London, where he conducted the Philharmonic Society for a season. In 1859 he went to Paris in the vain hope of having "Tristan" given there; but all he succeeded in doing was to give two concerts of his own compositions at the Théâtre-Italien,—at a dead loss, too.

Through Princess Metternich's influence his "Tannhäuser" was given at the Académie de Musique on March 13, 1861, with a remodelled version of

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the first and second scenes of Act I. But the members of the Jockey Club, who could not get through their dinner and cigar in time for a ballet in the first act (that solemnity coming always in the second act at the Opéra), made a cabal against the work, and it was soon withdrawn. In this year, however, Wagner got permission to return to all parts of Germany except Saxony. He was received everywhere with enthusiasm, but could not find any opera-house willing to undertake "Tristan." At last it was accepted at the Hof-Oper in Vienna, but was abandoned after upwards of fifty-seven rehearsals as "impracticable." In 1862 Wagner was living at Biebrich, working hard on his "Meistersinger von Nürnberg." In 1864 Ludwig II. of Bavaria invited him to Munich, giving him a villa on Lake Starnberg, and a pension of about \$600 from his own privy purse. Wagner was naturalized as a Bavarian subject, and remained a prime favorite of the king's to the end. "Tristan und Isolde" was brought out at the Munich Hof-Oper under Hans von Bülow's direction in 1865. The "Meistersinger" followed at the same house in 1868. Wagner was now living at Tribschen, on the Lake of Lucerne, with his second wife, Cosima von Bülow, whom he had married in 1870 after her divorce from von Bülow (Wagner's first wife died in Dresden in 1866), and was hard at work completing the score of the "Nibelungen." That it was determined upon to bring out this tetralogy at a theatre built especially for the purpose at Bayreuth in Bavaria is well known. The corner-stone of the theatre was laid on May 22, 1872 (Wagner's sixtieth birthday), with appropriate ceremonies, Wagner conducting a performance of Beethoven's Ninth Symphony and his own "Kaiser Marsch" at the old Markgräfliches Theater. "Der Ring des Nibelungen" was brought out at the new Festspiel Theater in August, 1876. This was followed in 1882 by "Parsifal," his last work.

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"Rienzi, der Letzte der Tribunen" (Rienzi, the Last of the Tribunes), was Wagner's third opera. It was the first of his dramatic works that made a lasting name for itself on the stage, his first opera, "Die Feen," never having been given until some years after his death, and the second, "Das Liebesverbot," coming only to one disastrous performance shortly after it was written. The libretto of "Rienzi" was taken by Wagner from Bulwer's novel of the same title. Wagner first read the novel in Dresden in 1837, and, struck with its dramatic character, began his sketch of the libretto in Riga in the autumn of the same year. He finished it in the course of the following summer, and began composing the music in the autumn of 1838. He was at that time Kapellmeister at Holtei's theatre in Riga; but, from the beginning, he intended "Rienzi" for a far more famous stage,—namely, the Académie de Musique in Paris. He finished the music of the first two acts in Riga and Mittau, and then set out for Paris, where he completed the score. He did not, however, succeed in having it accepted by any of the Paris lyric theatres; but the opera was brought out in Dresden with such success that Wagner was appointed Hof-Kapellmeister there, with a salary of 1,500 thalers (about \$1,125).

The overture is built upon themes taken from the opera, but, like most of Weber's overtures, is by no means to be regarded as a "potpourri" overture. Its style, as well as that of the whole opera, has little or nothing in common with Wagner's later manner. In writing "Rienzi," he had nothing more in view than to write an opera for the Paris Académie de Musique in the style that was then recognized there,—a style borrowed from Spon-

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tini, Halévy, and Meyerbeer. It is only in the cut of some of the melodies that we find premonitory symptoms of the Wagner that was to be.

The overture begins with a long-held, swelled and diminished A on the trumpet. This trumpet-note is the signal (in the opera) for the Church and people to meet in a demonstration against the lawlessness of the Roman nobles. Soon comes a slow, majestic theme in the strings, the melody of Rienzi's prayer at the beginning of the fifth act, when, cursed by the Church and deserted by the people, he implores God to aid him in the work of establishing the freedom of the people in Rome. This broad and majestic *cantilena* is first given out by the strings; then, after a short, stormy chromatic passage, is taken up by the whole orchestra *fortissimo*, the violins coming in between the phrases with a spirally ascending *crescendo* figure which has a history of its own. This violin figure is one of the prototypes of the famous whirling violin passage that accompanies the pilgrims' chant in the overture to "Tannhäuser." Curiously enough, Wagner's first idea of this came to him while conducting a performance of Bellini's "Norma" in Magdeburg in 1836, when he was Kapellmeister there. A certain violin-figure in the accompaniment to one of the duets struck his fancy, and he asked the violin-players if that sort of thing was easy to do on their instruments. They answered that it was. Wagner afterwards turned this figure to admirable account in his "Tannhäuser," in which it became world-famous.

But the effect produced by it is here anticipated, as if in a tentative way, in the overture to "Rienzi." In "Rienzi" it is ascending, in "Tannhäuser" descending. But just see how coincidences come round! Wagner got the first idea of this violin effect in 1836: "Rienzi" was written in



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1838-40, "Tannhäuser" was written in 1844-45. Now this very violin effect is to be found in the *finale* of Berlioz's "Roméo et Juliette" symphony, which was written in 1838-39. Let these dates speak for themselves. Be it only said that the violin-figure in Berlioz's "Roméo et Juliette" is far more like that in "Tannhäuser" than like this in "Rienzi." The melody of the prayer, thus accompanied, is cut short in the midst of its development by a crashing chord, followed by a loud roll on the snare-drum: a stormy passage leads to the long-sustained A on the trumpet, with which the overture opened, now twice repeated, interrupted each time by trembling chords in the strings. The last of these three A's leads directly to the *allegro* of the overture. The first theme of this movement is taken from the chorus of the people at the beginning of the first *finale* of the opera: "Hail! great day! The hour draws nigh, our shame is o'er!"

This brilliant theme, which is developed at some length, leads to an episodic announcement in the heavier brass instruments of the battle-cry of the Rienzi party,—"*Santo Spirito Cavaliere!*" This in turn leads to the second theme, which is none other than the melody of Rienzi's prayer, transposed to the dominant A major, and played twice as fast as in the introduction. After it an integral repetition of the "*Santo Spirito Cavaliere!*" leads to the conclusion-theme, which is taken from the *stretto* of the second *finale* of the opera,—"Praise to thee, Rienzi, honored be thy name!"—the chorus of jubilation of all the people after Colonna's and Orsini's attempt to assassinate Rienzi has gone off futile, and the nobles have sworn fealty to the tribunal government. The working-out is short, and not very elaborate: it runs mostly on the "*Santo Spirito Cavaliere!*"

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theme. The third part bears the regular relation to the first, save that the second theme is omitted, and the conclusion-theme is now accompanied by a brilliant counter-theme in the trumpets and trombones. A short coda, *molto più stretto*, in which the battle-cry figures once more, brings the overture to a resounding close.

The overture is very heavily scored for full modern opera orchestra, albeit without any unusual instruments; the instrumentation being of the general character of that of Spontini and Meyerbeer, "only more so." Indeed, throughout the opera a distinct purpose is noticeable on Wagner's part to outbid all the characteristic effects of the French grand opera school. Except for the peculiar melodic character of Rienzi's prayer (in the slow introduction), the overture is in no wise characteristic of Wagner as we know him in his later works: it is a brilliant and rather noisy opera overture of the then French school.

OVERTURE TO "DER FLIEGENDE HOLLAENDER" ("THE FLYING DUTCHMAN") . . . . . RICHARD WAGNER.

The composer himself thus describes this overture : —  
The fearful ship of the "Flying Dutchman" booms along through the storm. She nears the coast and puts in to land, where it has been ordained that her master shall one day find salvation and redemption. We hear the pity-laden sounds of these tidings of salvation, that fill the ear as with prayer and wailing. The damned one listens, gloomy and bereft of hope: tired and yearning after death, he walks along the shore, while the



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crew, languid and worn out by life, bring the vessel to anchor in silence. How often has the hapless man been through all this before! How often has he steered his ship from the sea toward the shore where men dwell, where he is allowed to land after the expiration of every seven years! How often has he thought the end of his torments reached, and, ah! how often has terrible undeception driven him to set out again upon his insane and aimless voyage! To compel his own destruction, he rages here against sea and storm; he plunges his ship down into the yawning chasms of the deep, yet the deep engulfs her not; he drives her through the surf against the rocky cliff, yet the cliff shatters her not. All the fearful dangers of the main, at which once he laughed in his wild yearning after manful deeds, now laugh at him,—they have no peril for him. He is bewitched and cursed, to hunt for treasures over the desert waste of waters through all eternity,—treasures which do not delight him, for the one thing that shall save him he shall never find. Stout and stanch, a ship scuds past him: he hears the homely, cheery song of the crew, glad at the approaching end of their homeward voyage. Wrath seizes hold upon him at their glad singing. Furiously, he sails past them, affrights and terrifies them in their joy, so that they turn dumb for fear, and flee away. From the depths of fearful wretchedness, he now cries aloud for salvation. Amidst the horrible waste of his life among men, only a *woman* can bring him salvation! Where, in what land dwells his savior? Where beats there a feeling heart for his sorrows? Where is she who shall not flee from him in fear and trembling, like these dastard men, who cross themselves in terror at his approach? Now a light gleams forth through the night: it flashes like lightning through his tortured soul. It goes out, and once more gleams up again.



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The mariner fixes his eye upon the guiding star, and steers boldly toward it through wave and billow. What draws him on so mightily is a woman's glance that comes to him full of noble sadness and divine sympathy. A heart has unveiled its infinite depths to the overwhelming sorrow of the accursed man. It must immolate itself for him, it must break for sympathy, annihilate itself together with his torments. At this divine apparition the hapless man falls down, as his ship is shattered to atoms; the sea's chasm swallows her up; but he rises again from the waters, holy and pure, led by the redeeming hand of his triumph-beaming savior toward the morning red of transcendent love.

The opera of "The Flying Dutchman" was first produced at the Hof-Oper in Dresden, Jan. 2, 1843, under Wagner's own direction. Wagner had shown sketches for it to Léon Pillet, director of the Académie de Musique in Paris in 1840. But Pillet, after showing some inclination to accept the work, became more and more lukewarm about it, until Wagner, in desperation, agreed to cede his rights to the plot to him for five hundred francs (\$100). Pillet subsequently had a French libretto prepared by MM. Feucher and Revoil, which was set to music by Pierre Louis Philippe Dietsch, then chorus-master at the Opéra. The result was the opera "Le Vaisseau-Fantôme," which was brought out at the Académie de Musique on Nov. 9, 1842, and made fiasco. Wagner carried out his original plan, finished his text in German, and set it to music according to his own ideas, bringing it out in Dresden, as above related. After the first performances in Dresden, which were hardly as successful with the public and press as those of "Rienzi" had been shortly before, Wagner remodelled the *coda* of the overture, extending it much beyond its original proportions, and leaving it in the shape in which we now know it.

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When Wagner conducted this overture at the concerts he gave at the Théâtre-Italien in Paris in 1860, Berlioz (then musical critic on the *Journal des Débats*) wrote of it: "He began with the overture to the 'Flying Dutchman,' a two-act opera which I saw given in Dresden, under the composer's direction, in 1841,\* and in which Madame Schroeder-Dévrient took the principal part. This piece impressed me then as it did recently. It begins with a fulminating outburst of the orchestra, in which one thinks to recognize at once the howling of the storm, the cries of the sailors, the whistling of the rigging, and the stormy noises of a sea in fury. This opening is magnificent. It imperiously takes hold upon the listener, and carries him away; but, the same plan of composition being followed out constantly afterwards, *tremolo* succeeding *tremolo*, chromatic scales ending only in other chromatic scales, without a single sunbeam piercing through those dark clouds charged with electric fluid, and pouring forth their torrents without stopping, without the faintest melodious design coming to color these black harmonies, the listener's attention wears out, and ends by succumbing. There is already manifest in this overture, the development of which seems to me excessive upon the whole, the tendency of Wagner and his school not to take *sensation* into account; to see nothing but the poetic idea to be expressed, without troubling themselves about whether the expression of this idea forces them to overstep musical conditions or not. The overture to the 'Flying Dutchman' is vigorously scored, and the composer has known how to turn the chord of the bare fifth to extraordinary account. This sonority, thus presented, assumes a strange aspect which makes you shudder."

\* Berlioz is inaccurate, as usual, about dates here.

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## ENTR'ACTE.

FOR THE PROTECTION OF SYMPHONY COMPOSERS.

BY HANS VON BÜLOW.\*

It is well known that the honored concert public has hitherto disdained adopting the praiseworthy custom of the audience at the Conservatory Concerts in Paris, or the Gewandhaus Concerts in Little-Paris, that is to say, of arriving as punctually at the time appointed for the music to begin as is, *e. g.*, the indispensable condition of taking railway trains—for business journeys as well as for pleasure trips. Under existing conditions it is hardly possible to place a long composition in several movements, a suite, serenade, or symphony, at the beginning of a programme. The streaming in of crowds of “the belated” after the first, and even the second, movement of a symphony very sensibly impairs or disturbs the uninterrupted enjoyment of the same by attentive punctual listeners,—not to speak of the mental concentration and elevated mood of the performers being likewise put in jeopardy by the æsthetically intolerable long waits. If a symphony is placed at the end of a programme, as is to a certain extent the rightest way logically, as it may be looked upon as the crowning of the programme edifice, then do the above-mentioned evils attend not the first two, but the last two movements of a symphony. Instead of “the belated,” it is now “the early” whose cloak-room march makes havoc with the dignified and delightful progress of the instrumental work of art. That

\*This short article was written by von Bülow in the last year of his conductorship of the concerts of the Philharmonic Society in Berlin. But his sickness and consequent resignation came before the article could be printed in the programme-books for the concerts, and it was withheld. Mr. Hermann Wolff, manager of the concerts, at last had it published as preface to the programme-book for the concert given on October 15, 1894.—W. F. A.

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conductor who is fully conscious of constituting himself the attorney of the composer, or work, he represents, sees no other means of avoiding or mitigating such threatened injustice to his "client"—unless he sees fit to tack on a patriotic hymn, as "Parting March of the Guests"—than that of following up the symphony with a short, classic, well-known piece of music which will keep in its seats that portion of the audience which has been brought up worthily to respect the composer's name, while the æsthetically permissible intervening wait will allow the other portion to bring its hurry into unison with a proper regard for "its neighbor."

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by Walther in the first act, when at last the horns and bassoons, and later all the wind instruments, return with the concluding phrases of the solemn choral. After this is finished, the imitative contrapuntal work on the theme of Sachs's meditation is resumed once more, and, with a phrase from the shoemaker song, the Prelude ends.

SIEGFRIED PASSING THROUGH THE FIRE ("SIEGFRIED," ACT III. SCENE 2).

MORNING DAWN AND SIEGFRIED'S VOYAGE UP THE RHINE ("GOETTER-DAEMMERUNG," PROLOGUE).

These excerpts from the last two dramas of the "Nibelungen" tetralogy have been connected together to form one orchestral concert-piece. Siegfried, after killing the dragon Fafner, and taking the Ring and "Tarn-helmet" from the Nibelung Treasure, has followed the Forest Bird as his guide to the rock where Brünnhilde sleeps, guarded by the fire kindled by Loge at Wotan's command. On his way thither he has met the Wanderer (Wotan), who tried to intercept his passage, but had to retire discomfited after breaking his sacred spear—on the shaft of which the compact with the giants for the building of Valhalla was engraved—on Siegfried's sword Nothung. The young hero now continues his journey toward the rock, to reach which he has to pass through the magic fire. Here the present selection begins.

At first, against a whirring *tremolo* in the strings and rich harmonies in the bassoons and horns, we hear the bird-motive in the oboes and clari-

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nets, and the Siegfried-motive in the trumpet. Soon, however, the full orchestra bursts forth with the fire-motive, as we know it in the last scene of "Die Walküre ("Fire-charm"); but ever and anon we hear Siegfried's horn-call (given out by the first, third, fifth, and seventh horns in unison) sounding through the orchestral conflagration. This brilliant theme is soon joined by Brünnhilde's lullaby-motive, the Siegfried-motive, and the bird-motive. When the orchestral fire burns its brightest, the wind instruments repeat at intervals a phrase that recalls the shout of the three Rhine-daughters, "Rhine-gold! Rhine-gold!" in the first scene of "Das Rheingold": the harmony is not the same, but the resemblance is evidently intentional; for does not Siegfried bear with him the Ring that was forged from the Rhine-gold? After a while the fire subsides in the weird, unearthly harmonies of the slumber-motive, and at last all is hushed: Siegfried has passed through the fire.

From this point we pass immediately to the orchestral introduction of the second part of the Prologue of "Götterdämmerung," the scene in which Siegfried takes leave of his wife Brünnhilde, to go forth into the world and seek adventures. The passage is a musical suggestion of gray morning twilight, dawn, and sunrise. The trombones softly give out the mysterious harmonies of the fate-motive, when the 'celli comes in with a weird, groping phrase, well expressive of darkness. The horns faintly breathe forth the first measure of Siegfried's "heroic" motive, and the 'celli go on with their groping: then the horns give out a little more of the heroic-motive, and with greater decision. Next comes a motive (given out by the clarinet and bass-clarinet in contrapuntal imitation) which is now heard for the first time in the whole tetralogy: it is the motive of Sieg-

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fried and Brünnhilde's wedded love. Gradually the whole orchestra joins in in working up this motive *crescendo e sempre più crescendo*, until the sun rises with a grand outburst of all the brass on Siegfried's heroic-motive entire, between the two phrases of which some of the horns, trumpets, and trombones give out the galloping figure of the Ride of the Valkyrior (see "Die Walküre," Act III. Scene 1) against an upward rush of the violins. It should be noted that Siegfried's "heroic"-motive is, note for note, identical with his horn-call: only, as it always appears in full harmony and with the rhythm wholly changed, this identity is liable to escape the ear. The impression produced by the two motives is utterly different.

From this "Sunrise" a skip is made to the last measures of Siegfried's parting from Brünnhilde, which lead directly to Siegfried's Voyage up the Rhine. This "orchestral *scherzo*," as Wagner has called it, is the Interlude between the Prologue and the first act of "Götterdämmerung." It is based on a contrapuntal working-out of Siegfried's horn-call against Loge's fire-motive and Siegfried's song when the young hero leaves Mime's hut to go out into the world in the first act of "Siegfried."\* These three motives are worked up together as theme and double counter-theme. The horn-call is first sounded by one horn alone, as if coming from the depths of the valley at the foot of Brünnhilde's rock: it is answered by the bass-clarinete with a reminiscence of the wedded-love-motive, then repeated by the horn and answered by an outburst of the whole orchestra upon a phrase which is used in many parts of the tetralogy to express grief. This gradually merges into the theme of Siegfried's song mentioned above, which leads in

\*The melody of this song, "I go from the wood out into the world: never will I return!" has one figure in common with one of the themes in Siegfried and Brünnhilde's great love-duet—the words are, "He (she) is for me eternally, is for me ever, my inheritance, my own, my one, and my all!"—in the last scene of "Siegfried."

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an upward rush of all the strings to the *scherzo* proper. The horn-call first appears in the horn, accompanied by the strings, and is then repeated by the oboe: next it is transferred to the bass, while the violins play the fire-motive against it in the upper voice, and the theme of Siegfried's song creeps in in the middle parts. The working-out is characterized by the utmost energy and brilliancy. At last a sudden change from the key of F major to A major brings in the Rhine-motive (the same on which the Prelude to "Das Rheingold" is built up) in the wind instruments against billowing *arpeggj* in all the strings. This in turn leads to a tremendous outburst in the distant key of E-flat major on a phrase which sounds like a dread warning of Fate: it is the closing phrase to which Loge, in "Das Rheingold," sings, "I have sought in vain, and now see well that nothing in the world is so rich as to compensate man for the loss of woman's delight and worth." Then the Rhine-motive is taken up again, gradually leading to the exultant cry of the Rhine-daughters, "Rhine-gold! Rhine-gold!" through which ring the first notes of Siegfried's horn-call. But this exuberant shout of joy soon merges in the Rhine-daughters' Lament over the lost Gold ("Das Rheingold," Scene 4), until, with the successive introduction of darker and darker motives,—all connected with the mystic power of the Ring,—the Interlude ends. To make a good concert ending to these selections, Hans Richter (who made them) has added a few measures of the Valhalla motive from "Das Rheingold."

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Allegro molto (E minor)	-	-	-	-	-	2-4
II. Larghetto (D-flat major)	-	-	-	-	-	4-4
III. Scherzo: Molto vivace (E minor)	-	-	-	-	-	3-4
Trio (C major)	-	-	-	-	-	3-4
IV. Allegro con fuoco (E minor)	-	-	-	-	-	4-4

Massenet      -      Aria, "*Pleurez! pleurez mes yeux!*" from "Le Cid"

Lachner      -      -      -      -      Suite No. 1, in D minor, Op. 113

I. Praeludium: Allegro non troppo (D minor)	-	3-4
III. Variations and March: Allegro moderato quasi andantino (B-flat minor)	-	4-4
IV. Introduction and Fugue: Andante and Allegro moderato (D major)	-	4-4

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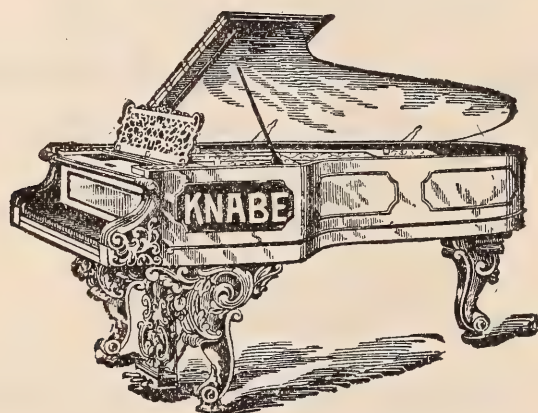




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ANTONIN DVOŘÁK was born at Nelahozeves (Mühlhausen) near Kralup, in Bohemia, on September 8, 1841, and is still living in New York. His father, Franz Dvorák, was the butcher and inn-keeper of his native place, and young Antonín was destined by his parents for the first of these trades. But his fondness for music showed itself very early; his ambition was excited by hearing the itinerant bands that used to play at his father's inn on holidays and other occasions, and he induced the village school-master to teach him to sing and play the violin. His progress was astonishingly rapid, and soon he would sing solos in church and play the violin on holidays, like the itinerant musicians who had been his first models. In 1853, he being then twelve years old, he was sent to school at Zlonitz, where he was put under the care of an uncle. At Zlonitz the organist of the place, A. Liehmann, took him in charge and taught him the organ and pianoforte, as well as a certain amount of the theory of music, enough to enable him to work out a figured bass, modulate correctly from one key to another, and even improvise a little. In 1855 he was sent to Kamnitz, to learn German and finish his education; here he studied for a year under the organist Hancke, after which he returned to Zlonitz, where his father had settled meanwhile. An amusing anecdote is told of him about this period: he had written a piece of original dance-music for some festive occasion, as a surprise to his parents; but, when the musicians began to play it, the most terrific hodge-podge of mutually irreconcilable sounds was the result, and the young composer for the first time realized that he had written for various transposing instruments as if they all stood in the key of C! But by this time the boy's passion for music and his determination to pursue a musical career had become invincible; and the result of many

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discussions with his parents, in which he was backed up by his friend the organist, was that in 1857 he was sent to Prag to study music seriously, in hopes of getting the position of organist somewhere.

In October he entered the organ school which was supported by the Gesellschaft der Kirchenmusik in Böhmen; the course of instruction was for three years, at the beginning of which the boy received a small allowance from his father, but was afterwards thrown upon his own resources. Now his violin-playing helped him; he joined one of the town-bands as viola-player, and managed to make a meagre living by playing at cafés and other similar places. When the Bohemian Theatre was opened in Prag in 1862, Dvořák and some of his companions entered the orchestra. Here he benefited much by his intercourse with Smetana, who was conductor of the institution from 1866 to 1874. Another useful friend was Carl Bendel, who, after holding important musical positions in Brussels and Amsterdam, had returned to his native Prag in 1866 as conductor of the principal choral society there. Bendel's fine library was of great help to young Dvořák, whose slender means did not admit of his buying orchestral scores, nor even of his owning a pianoforte. But he stuck manfully to his studies in composition, which were conducted principally under Smetana's guidance.

In 1873 he was appointed organist at St. Adalbert's church in Prag; this allowed him to give up his engagement in the orchestra, and also to marry, he eking out his small salary by taking private pupils.

In the same year, he being then thirty-two, he made his first mark as a composer with his patriotic hymn, *Die Erben des weissen Berges*, to words by Halék; this was particularly successful, and two Notturnos for orchestra, and next year a whole symphony in E-flat and a Scherzo from another

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in D minor were given. He was beginning to make a national name for himself, and the National Theatre determined to bring out an opera by him. This opera, *Der König und der Köhler*, came near proving as much of a fiasco as his first dance-tune, where he had not made allowance for the transposing instruments. When it came to rehearsal, the music was found to be so wildly unconventional that the singers could do nothing with it; and the composer had the grit to write a wholly fresh score on the same libretto. This was produced, and with such success that rumors of its excellence, and of the composer's scanty pecuniary resources, reached Vienna; next year he got an annual pension of about \$250 from the Kultusministerium. This pension was increased the following year, and in 1877 Johannes Brahms succeeded Herbeck as member of the government commission appointed to examine compositions by recipients of the grant. Thus Dvořák's friendship with Brahms began; in 1878 his famous *Slavische Tänze* for 4-hand pianoforte appeared, and their success was so enormous that he found no difficulty in finding publishers for a large amount of music he had written long before, but without the faintest hope of ever seeing it published. After the publication of the *Slavische Tänze* Dvořák continued composing in almost every form, enjoying a high reputation, and also considerable immunity from personal publicity, for until the biographical notice of him appeared in the supplement of Grove's Dictionary in 1889 no biography of him was printed, and exceedingly little of his life was publicly known. In 1883 he made his first bow in London with his *Stabat Mater*, written for the London Musical Society. In the fall of 1884 he conducted it again at the Worcester Festival; in 1885 his *The Spectre's Bride* was brought out under his direction at the Birmingham Festival, and his *St. Ludmila* in 1886 at the Leeds Festival. In 1892 he accepted a call to come to New York as director of the National Conservatory of Music there.

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This symphony was written after Dr. Dvořák's arrival in America. In writing it he followed out an idea that had struck him shortly after coming to this country; namely, that the true "*Volkslied*" basis of a characteristically American school of composition must be the Negro melodies of the Southern plantations. It is tolerably well known that the melodic staple of every school of composition — whether German, French, Italian, Spanish, Scandinavian, Slavic, Magyar, or what not — has always been the *Volkslied*, or folk-song; that is, the stock of popular melodies that have taken root in the heart of the people. The only stock of such folk-songs Dr. Dvořák thought to find in the United States was the stock of half-African, half-European melodies sung by the plantation Negroes. In his estimation (if I understand him aright) these Negro melodies ought to bear the same relation to the more highly developed American music that the people's song does in Germany or other European countries to the higher developments of music by the great classic and romantic masters in such countries. The thematic material of all the movements of this symphony is accordingly either borrowed from, or imitated from, Negro music. If there are comparatively few themes, or parts of themes, in the symphony that are actually taken from Negro plantation songs, they have at least something of the Negro character.

As for the origin of most of the Negro melodies, this is still to a great extent problematical; it is highly probable that they are for the most part of very mixed origin. Native African elements are undoubtedly to be found in them; but the form in which they have been handed down by oral

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tradition in the South has probably been largely modified by French-Creole, Hispano-Indian, and Methodist camp-meeting influences ; all that we know definitely is that they are the popular music of the Southern American Negro (or were in *ante bellum* days), and that they have a strongly marked character of their own. It is also to be noted that not a little of the characteristic spirit of these melodies must have found its way into a class of songs which have long been regarded — in the North at least — as having something of the Negro tang to them ; that is, the “popular” songs (in another sense) of burnt-cork Negro minstrelsy. Before the war, we in the North knew little, or nothing, of the real Southern plantation songs ; what stood in our minds as “Negro melody” was represented by the once universally popular songs of the late Stephen Collins Foster: *Old Folks at Home*, *Old Uncle Ned*, and the like. No doubt there must have been something of the true, genuine plantation ring to these songs ; Foster was born, and lived a good part of his life, in Pittsburg, Pennsylvania ; but he often went to Virginia, and must have heard a good deal of Negro singing there in the thirties, forties, and fifties. No doubt the purest spring of Negro melody was to be found in the Southern States, especially the Gulf States, — also perhaps in Kentucky and Tennessee,— but a good deal of the same melodic spirit must have been found in the songs of the Virginia Negroes, and Foster undoubtedly transferred something of it to his own songs, if in a rather diluted condition. Still it is also highly probable that the “Negro” element in Foster’s songs — and in others of a similar grade — had as little to do with the real Negro spirit as the so-called “Turkish” element in Mozart’s or Beethoven’s “Turkish Marches” had with the real melodic essence of Oriental music. It is well known that what Mozart, Beethoven,



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and other German composers of their day considered to be Turkish music was as un-Turkish as possible; it was a sort of music that the German mind accepted as not inexpressive of the Turkish national character,—which was traditionally a warlike one,—but had as much likeness to real Turkish music as black has to white. Foster and his peers may very likely have attributed certain melodic turns to the Negro race which in no wise belonged to its music, but rather embodied the Northerner's or Middle-state man's musical ideal of the Negro. But the melodic cut that Dr. Dvořák has tried to reproduce in the themes of this symphony is not that of the popular, or once popular, Negro minstrel songs, but that of the plantation melodies themselves.

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No matter what origin, or confluent rills of origin, may be historically assigned to the form of stage entertainment in which poetry, music, acting, pantomime, and dancing are combined, the lyric drama, as such,—that is, the acted drama in which music and singing were used with specifically dramatic intent,—originated in Florence, near the end of the sixteenth

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century. Its establishment as a form of art was intimately connected with the great revolutionary movement commonly known as the Music Reform of the Seventeenth Century, which was mooted by a distinguished coterie of music-loving noblemen and musicians in Florence. This "Florentine Music Reform" — the prime movers of which were Giovanni Bardi, conte di Vernio, Vincenzo Galilei (uncle of the famous Galileo Galilei), Piero Strozzi, Jacopo Corsi, and the composers Giulio Caccini (then better known as Giulio Romano) and Jacopo Peri in Florence, and the essayist Giambattista Doni in Rome — had for its object the overthrow of counterpoint, as hitherto practised by the great Roman and Venetian schools (by Palestrina, the two Gabriellis, Orlando Lasso, and others), and the basing of the Art of Music on Aristotelian and Platonic principles, as a means of heightening the expression of poetry. The so-called *stile rappresentativo*, or "expressive style," was established by Caccini and Peri, and soon made good headway with the music-loving public. This style of composition may be roughly described as a sort of monodic writing, half-way between what we now call recitative and a rudimentary sort of melody, in which the sole aim of the music was to express the sentiments of the poetic text.

With the great fondness for the drama prevalent in Italy at the time, it was hardly avoidable that these attempts at making music emotionally expressive should soon take the direction of giving it a specifically dramatic expressiveness, and of applying it directly to the drama itself. Thus the true Lyric Drama (*favola in musica*), or Opera, was born. The poet Ottavio (or Ottaviano?) Rinuccini associated himself with the movement in Florence, and his drama of *Dafne* was brought out privately at the Palazzo Corsi in 1594, set to music by Peri. This private first performance of an

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opera was followed in 1600 by a public performance of the same poet's *Euridice*, set to music by both Caccini and Peri, at the wedding of Henry IV. of France and Catherine de' Medici.

Thus operatic music was at first founded on a purely and essentially dramatic basis ; its sole original aim was to heighten and vivify the expression of the poetic text of the drama. But even with the next generations of opera composers after Caccini and Peri — with Claudio Monteverde (1568-1643), Francesco Cavalli (1599-1600-1676), and others — another aim crept into opera writing, and was still further emphasized by Giacomo Carissimi (—? -1674) in oratorio, and in opera again by Jacopo Antonio Peri (1661-1756) and Alessandro Scarlatti (1659-1725). This other aim was, beside making operatic music emotionally and dramatically expressive, to give it a more and more coherent organic structure and definite form. With Scarlatti the *stile rappresentativo* of the Florentine pioneers was split up into two distinct and sharply characterized styles,—the recitative and the fully developed aria. Moreover, the recitative itself was of two distinct kinds,—the *recitativo secco* (or “dry recitative”) and the *recitativo stromentato* (or accompanied recitative); various different forms of the aria were also developed, and duets, trios, etc.,—that is, arias for two or more voices,—were not very long in following. The part the chorus had played in the original opera of Caccini and Peri was peculiar, and, upon the whole, slight ; it was confined to the occasional singing of concerted music in the old contrapuntal madrigal forms, and of little, if any, dramatic significance ; the chorus was at best only musically ornamental, and rather commented on than took part in the dramatic action. Neither was the rôle of the chorus much changed until Nicola Piccinni (1728-1800) made it take act-

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ual part in the dramatic action itself, pushing still farther the development of the act-finale, which had been first developed by his immediate predecessor Niccolò Logroscino (1700-1763).

But this whole development of the opera after Caccini and Peri was distinctly in a musical, not in a purely dramatic, direction; operatic music became no more dramatically expressive than it had been at first, although its musical development was very considerable indeed. One circumstance even made it tend in just the opposite direction. The growth of monodic composition, started by Caccini and Peri, had brought with it an astonishing development in the art of singing; the famous singing-schools of Francesco Antonio Pistocchi (1659-1717?) and Antonion Bernacchi (1690-1756) turned out numbers of great vocal virtuosi and teachers, and these and their pupils were—as virtuosi ever are—particularly anxious for opportunities for displaying their peculiar talent in the most brilliant fashion in public. The public, too,—as the public ever has been,—was singularly amenable to the fascinations of brilliant and beautiful singing; so the hold vocal virtuosi had on it was positively enormous. Composers were only too ready to give in to the demands of singers for brilliant arias and *bravura* passages, the result of which was that the original dramatic purpose of opera music was at last almost completely hidden behind a veil of florid vocal writing. The extent of the damage done to opera music in this way has, it seems to me, been somewhat exaggerated at times; some critics have fallen into the error of thinking that florid vocal writing *must necessarily* be undramatic and inexpressive, an idea the truth of which has been abundantly disproved. Yet there can be no doubt that florid vocal writing was carried to sufficiently inartistic excesses to make a reform

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desirable, and also that certain musical forms had established themselves in the opera largely to the detriment of its dramatic, and especially of its scenic, character. The original dramatic purpose of opera was certainly in some danger of being forgotten.

The reform made by Gluck was neither very thorough-going nor unprecedented. Even before his day composers had now and then protested against the element of mere display too often introduced into opera music to please great singers. It may be said, however, that in his time undramatic and unscenic excesses had reached their maximum, and that a rather trivial, unemotional style of melody had become fashionable in opera. It is also to be noted that most of the musical forms toward which the development of opera music had been tending from the time of Monteverde and Cavalli, and had been firmly established by Alessandro Scarlatti, Reinhard Keiser (1673-1739), Johann Adolf Hasse (1699-1783), George Frideric Handel (1685-1759), and others, had been developed on a purely musical basis and without regard for the requirements of the stage; and, though these forms might lend themselves well enough to the dramatic expression of emotion in general, their set rigidity and often extended dimensions forbade their corresponding to the demands of a rapidly moving dramatic action or the continuous dramatic development of a scene. They were essentially unscenic rather than undramatic; and, whenever they were employed, the action of the play had almost of necessity to come to a temporary standstill.

It cannot be said that Gluck attempted to overthrow any of these traditional forms; against mere vocal display, intrinsically undramatic melody, and triviality of all sorts he did protest strongly, both theoretically and



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practically; he said distinctly that the true object of music in the Lyric Drama was to heighten the expression of the poetic text and lend itself to the requirements of dramatic action. But, although he often did much to make the traditional musical forms more supple, and cured them of much of their old-time rigidity, he did nothing to impair their authority. His work was thus more reformatory than revolutionary; if he was a reformer in the truest sense of the word, there was little or nothing of the radical about him. And what made his reforms unpopular at first in Vienna was probably more the artistic seriousness and earnestness, the lack of fashionable triviality and surface glitter, in his writing, rather than the sweeping nature of the reforms themselves. When he got to Paris, he found himself in perfect sympathy with the true national spirit of opera in France, and his opponents were, for the most part, Italophiles, who, preferring the siren fascinations of contemporary Italian opera to the more essentially dramatic writing which had been characteristic of the French lyric stage from the beginning, were trying to bring opera in Paris to the very same condition which Gluck had been trying to reform in Vienna. Thus Gluck had the sympathies of the bulk of the French people with him from the outset; his opponents were really nothing more than a clique, if a powerful one. His successful rivalry with and victory over Piccinni—who had been invited to Paris to champion the Italian idea in opposition to him—was no doubt in part owing to the superior calibre of his genius, but also largely to his being in sympathy with the French ideal of the lyric drama, whereas Piccinni fought for an exotic cause. Gluck had popular feeling and the national French instinct on his side.

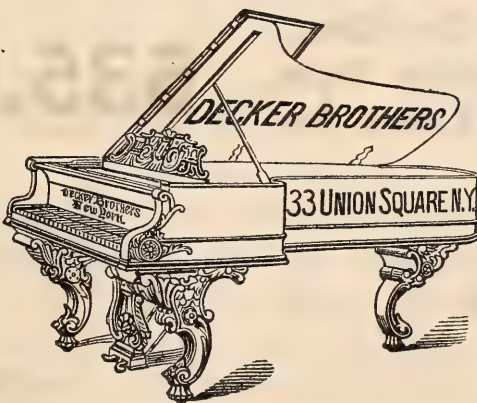
Thus Gluck's reform of the opera had nothing of the uncompromisingly

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radical character of the Wagnerian movement of our own day. Wagner was not only a reformer, but essentially a revolutionary; he cut loose—in theory at least—from all purely musical form whatsoever, and brought music in the lyric drama back to unswerving fealty to the most rigid principles of the Florentine Music Reform. Gluck retained all the traditional forms of opera music,—even the *aria di bravura*,—but did his best to apply them seriously with a distinctly dramatic purpose, and rid them of their accumulated triviality and unscenic quality.

Not only the true status, but the intrinsic character, of Gluck's genius has been much discussed. Berlioz, for one, would go into raptures over the passionate warmth of his musical expression, whereas others, like Robert Franz, for instance, have found him habitually rather cold and formal. In so far as regards Berlioz's opinion, it may be said that Berlioz himself was of so frenetically passionate a nature, he valued the passionate element in artistic expression so highly, that he could hardly help seeing passion in anything and everything he found fine and beautiful. Instead of admiring music because it was passionate, he often was betrayed into finding music passionate because he admired it; as Midas turned to gold all that he touched, everything that touched Berlioz turned to passion of itself. There can be little doubt, however, on the other hand, that the passionate character of Gluck's expression has often been underrated. Formally conventional he certainly was to a high degree in his *modes* of expression; this belonged to his time, and was in perfect harmony with the character of his libretti,—which were in the rigidly formal vein of the classic French tragedy. He knew well how to preserve the antique flavor of the classic subjects he treated, and his treatment of them savored strongly of the somewhat conventional dignity of the classic tragic buskin. His style is not quite free from a certain stiltedness, a somewhat bald simplicity at



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times, and a dignity that is not wholly without a smack of etiquette. But the genuine warmth and profound humanity of his feeling can not be gainsaid. He was a true genius, and, as such, had all the poetic and passionate glow of genius.

---

### MY STUDIO.

BY MARTIN ROEDER.

*(Translated from the author's MS.)*

It was still the old Milan, about which I am about to speak. Crooked streets, all corners, that seemed as if they would never end, and yet all ran to the same point. Either to the Piazza del Duomo or to the Corso Vittorio Emanuele. The noble line of colonnades on each side of the splendid free-stone structure at the main entrance of the triumphal arch which leads to the Galleria Vittorio Emanuele was in those days still a dream, a pious thought. People only told stories of the enormous splendor concealed behind the gigantic wooden scaffolding, which spread farther and farther year by year, as one after another of the little blocks from street to street was cleared away, until at last it completely enclosed the entire width of the now well-known façade on the Piazza del Duomo.

Everybody knew the little Via Cornucchia, opposite the Piazza dei Mercanti, one of the oldest structures in Lombardy. Many *maestri di canto* had their studios there, and many a prima donna, grown world-famous in after days, many a heroic tenor and deep bass who since then have more or less rejoiced and bewitched the world with their tones, came from out of this dark and crooked street. I had set up my studio on the fifth story

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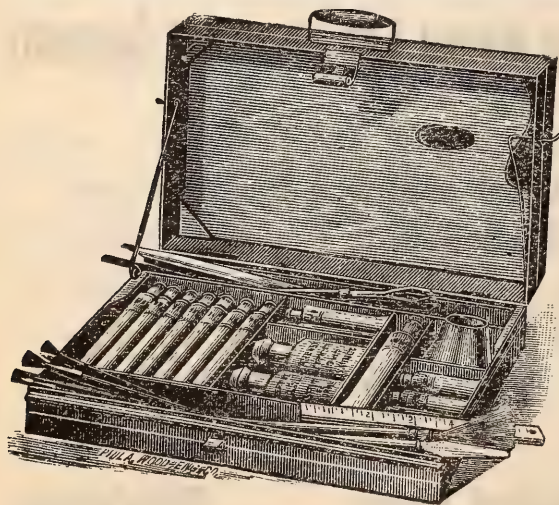
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of a corner house, the ground floor of which was occupied by a *mercante di vivo*. My name, with the inevitable *maestro di canto*, could be read on a brass shield on the door of the dimly lighted entrance hall. The obligato green bell-pull, hanging down beside it, was also there. In those days there was a regular ear-scorching going on there from morning till evening. As chance would have it, I became very quickly known, and my studio was accordingly much frequented. It was soon whispered among the groups of singers in the Galleria that the young German *maestro*, who had come to Milan hardly twenty years old, and that, too, with the best of recommendations from every famous master, was the devil of a fellow! And that, though he had his hands full with singing-teaching and "coaching," he still went every day to old Lamperti's and took lessons himself into the bargain. Many of the pupils paid very well. Many, on the other hand, paid nothing at all, or else put off paying to the Greek Kalends! When it came to paying, they would disappear never to come back again, and it was my business to look them up.

I wanted to get practice, much practice, in singing-teaching, and that, too, at the best source; and as my ambition was great, I tried to get hold of the best material for myself, in which I soon succeeded, thanks to the great number of singing novices of all nationalities that came to Milan.

I had given strict orders to Giannetto, the old factotum in my studio and my "maid of all work," to let no one into my study who did not come for lessons. I had no time for empty chit-chat nor gossip in my studio. Whoever wanted to talk could look me up in the evening at my *pranzo* (dinner) in the *fiaschetta*. Giannetto, in his classic dress, which will be described later, would accordingly turn away all intruders with a



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highly comical gesture, and busied himself principally with stirring up the coals in the big copper basin in the middle of the room with a little iron poker, blowing upon the ashes with puffed-out cheeks, or else with plying the number of pupils who were waiting for their turn in the ante-room with innumerable questions. These would then tell him, in the worst Italian, about all sorts of wonders in their native countries, to all of which Giannetto would listen reverently, with a face full of ecstasy and his arms folded across his chest. Then when a short pause came, Giannetto would cry out enthusiastically: "America, America!—that must be a fine, splendid country! a beautiful, wonderful country!" And this stereotyped phrase would be continually repeated with pathos, only changing the name of the country according to circumstances. As a return for this instructive lesson in geography, Giannetto would then tell the half dumfounded and half amused-looking novices about his grand successes as a chorus-singer in times gone by. Yes! there were artists then—people knew how to sing then—tears would come to one's eyes from sheer ecstasy in those days! Yes, in the old days! You bet! Alboni, Tamberlick, Marzolari, Tiberini—those were artists! Now—oh! now (and in despair he would push his reddish wig-straight), now!—no singers—no teachers ("excepting the one in there," he would add, pointing slyly and significantly toward the door with his thumb). But composers, yes there were still some composers. "The mare" (meaning Homer) was only nodding now! And, pointing to a pale, hollow-eyed art-disciple who used often to come to my rooms to copy music, "*Ecco la gloria futura d'Italia*" (there is the rising star of Italy). *Gran, gran genio!* He will show the world at last what undiscovered talents Italy still possesses!

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And while he was firing off his dithyrambics, a bass was just singing Mephisto's ballad from *Faust*, and Giannetto ran a race with him in bellowing out "*Dio dell' or*," with a voice and intonation fit to drive a man deaf and blind!

\* \* \*

"Well, I suppose you'll let me go in and have a few minutes' talk with the *maestro*, — me his best friend!" sounded noisily from the ante-room during my singing lesson; and I soon recognized *maestro* Benedetti's voice, a close friend of mine.— "Sorry, awfully sorry, really I'm distressed to death by this *combinazione*,—but it won't do, it really won't do!" piped my valiant Cerberus in pious confusion—"really, it really won't; the *maestro* is just giving a lesson!" Signora Delia, afterwards a famous Russian songstress, was just studying the part of *Aïda* with me. Her voice, clear as a bell and full of heavenly magic in its delicate softness, was just swelling to a mighty, but still euphonious stream of tone in "*O cieli azzurri*."

"The road in there leads only over my dead body!" I heard Giannetto declaim with tragic emphasis in his highest attainable notes, and at the same moment a heavy something fell against the not very strong door leading from the ante-room to my studio. "No accident, or even murder, has happened?" I cried as I sprang up of a sudden, and poor Delia turned pale as a corpse from fright and stood there trembling like an aspen-leaf.

I quickly opened the door, and a tragic-comic spectacle (at which we, however, did not know whether to laugh or not) presented itself to our gaze. On the threshold lay Giannetto, all doubled up, holding up his clasped hands most beseechingly, and whispering, "*O Dio, O Dio*," over and over again, while my friend B., like Hercules brandishing his club (*vulgo* walking-stick), bent over him in a threatening posture, casting anni-

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hilating glances at him, and calling out to me in a pretended rage : “ We’ll see if I can drive a little reason into the stupid cocktail ! Just look, Sgra. Delia, see how poor Giannetto wards off my blows with both hands and cries for mercy ! What a figure of woe ! Bloody murder ! ” and he fell to screeching “ *Grâce ! Grâce ! Grâce !* ” in hoarse tones, from the well-known aria in *Robert*. “ We’ll see if the corpse still has life in it ! ” And therewith he tickled poor Giannetto in the ribs with his cane,—without hurting him, however. Whereupon Giannetto doubled himself up convulsively, as if the pokes had been thrusts with a stiletto !

“ Well, leave the poor fellow in peace,” said I.

“ Oh yes,” piped in Delia, “ you are a cruel tryant, a cruel tryant.” “ I ? ” laughed Benedetti, fit to split, “ ha-ha-ha ! this is heavenly ! ”

“ I gave Giannetto strict orders not to let any one in while I was giving a lesson ; I don’t want to be disturbed all the time for nothing ! You know it well enough, and he was quite right to turn you away,” I shouted out to my friend.

“ *Madonna mia santissima,* ” Giannetto began in his whining voice, as he picked himself up and brushed the dust from his clothes,—“ you said so, didn’t you, *maestro mio* ? — to let nobody in — nobody — *nessuno* ? ”

“ I say,” Benedetti called to me, while Giannetto got up with some difficulty and went on with his process of purification, “ that is really a remarkable chap ! When I came in and asked him if I could have a word with you, he kept shrugging his shoulders, but he sang the air from *Aida* with Sgra. Delia for all he was worth, and conducted the whole business with his hands and feet, just like a regular conductor. Then at last came the *coloratura* and the involuntary cadenza which ended with the tyrant’s fall against this door-post here ! ” This tirade was accompanied with a neighing laugh in which all Benedetti’s faultless snow-white teeth were to be seen.

“ Sir ! *Illustrissimo signore,* ” said Giannetto, who had now quite recov-

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ered his equilibrium, turning to Benedetti, "do you really not know who I am? That I am here as door-keeper to my beloved maestro, Don Martino, is only a matter of honor; I do it from pure enthusiasm for art, and to hear all the art-disciples who will one day be the honor and glory of Italy! *Sì, signore! Capito?* I sang" — (and here he began to count out the number on his fingers, which were adorned with a mourning border) — "I sang ten years at the Scala as chorus-singer, in the second basses; the first performance of *Aida* was all but impossible, because I was suddenly taken sick, and there was no substitute for me —"

I gave up trying to keep serious, and we all broke out into a fit of Homeric laughter.

"Yes, sir," he went on without heeding the interruption, "I stood every evening beside Bulterini and Gayarre, and they always tipped me a friendly nod when I sang low F! — Thunder and guns, what a low F that was! Yes, sir —"

"Now stop your nonsense, Gianetto," I called to him, "we all know that starling song by heart!"

"*No, signore, no, signore,*" he answered violently, beseeching me with a reproachful glance, and there was no stopping this torrent of speech, "then I went to the San Carlo theatre in Naples, then to the Fenice in Venice, then Apollo in Rome, the Pergola in Florence, the Politeama in Genoa —"

"But what sort of trousers have you got on?" screamed out Benedetti, with tears of laughter in his eyes, and hardly able to keep his legs, as he pointed to a pair of defective large-checked trousers that Giannetto wore.

"These pants, these pants," began Giannetto, proudly drawing himself up to his full height in his enthusiasm, "were given me as a memento by Signor Bolzoni, the great tenor. To be sure, they're a little too full, but that doesn't signify! This waistcoat" (and now he pointed to an ex-white piqué vest with gilt buttons, the color of which was now very hard to determine) "was given me by the baritone Pandolfini, the great Pandolfini,

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my dear friend, with whom I sang in the *Huguenots*,—for you must know that I was one of the French knights,—and this cravat” (pointing to a silk necktie that had once been fire-red, but which long usage and sweat and grease spots had turned to the deepest brown) “came to me from the genial Lanziani, the Spaniard who used to sing the high C-sharp in the *Puritani*, and sing it clear as a bell, too; and this Prince Edward coat” (throwing wide open the coat that hung over his shrunken shoulders as on a tailor’s lay figure, and pointing unconsciously to the tattered silk lining), “I have the basso Zennaro to thank for this handsome coat! To be sure, he was always furiously annoyed when he stood beside me and heard my low F that sounded like an organ-tone, but he was a good fellow—*bravissimo ragazzo*—and I shall wear this handsome coat to the end of my days. All these are mementoes, dear mementoes, of my celebrated friends and fellow-artists. The things were a little worn, to be sure, when I got them,—but that’s nothing. I wouldn’t give them for a new suit.”

All this came like a whirlwind from his loquacious mouth! To bid this gabble stop was a thing of impossibility; besides, all three of us were in fits of laughter, and there could be no question of speech on our part!

“*Santo Iddio! Madonna santissima!*” cried Benedetti in his stentorian voice, literally squirming with laughter, while I stood ready to catch Sgra. Delia in time, for she was holding on to the arm of the chair, having nearly lost her balance.

Then our attention was attracted by a new party that was just coming in at the door. In spite of our ringing laughter and Giannetto’s eloquence, my ear had caught the sound of another silvery laugh coming up from the first story, and the emphatic, enthusiastic noise of its companion. Lillian Nordica and Maestro Angelo Tessarin came in, and stood big-eyed and open-mouthed on the threshold, their questioning glances showing plainly that they could not quite make out what our party meant, nor exactly what was going on here.

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"Giannetto, Giannetto!" cried Benedetti's tear-choked voice, as he pointed to my servant, who was still drawn proudly up to his full height. He could say nothing more.

---

I am by no means sure that Music may not do some good. Men make their bread and butter out of it,—but then they do that out of burglary or plumbing. Still it does seem as if a thing that had so many bad sides must have some redeeming virtue, too. Perhaps music was sent into the world to give mankind a realizing sense of what vast results may come from apparently insignificant causes. One evil-minded human being may blow into one end of a small brass instrument, and what comes out at the other end may be enough to fill whole streets and public squares with dismay. You cannot say the man is trying to make money without furnishing an equivalent; but he is only a beggar in disguise. When his nefarious doings reach the point of so working on the public mind that some heroic lover of the peace goes and kills him outright, then may a gratifying result be obtained. Yes, Music may do some good! Only, like as not, after the first man was killed, some other fellow might come and blow into another cornet, daring death just for the sake of notoriety. It's a mixed business! HIRAM PUNK, *Thoughts on the Diabolic in Man*.

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Music is the universal language, that's certain. But, if the folk nowadays don't keep a sharp look-out, they'll find that the business of interpreter — or dragoman — in music is quite as paying a trade as it has long been in old cathedrals or outlandish shopping-places. Only there are some old travellers who give the interpreter good wages to move on and leave them to their own devices. Perhaps the time may come when the musical dragoman may find it to his best advantage to earn his living by being paid to move on, who knows? — MONTGOMERY BULLYCARP, *The Transcendental Traveller's Guide*.

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The fourth movement, Introduction: *Andante* in D major (4-4 time) and Fugue: *Allegro moderato* in D major (4-4 time), opens with some grave counterpoint in the strings and wood-wind, much like contrapuntal improvising on the organ. This short introduction is followed by a brilliant tonal fugue which is developed with great elaboration, the augmentation of the subject in the trombones, near the end, being particularly effective.

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BEDŘICH SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He was principally a dramatic composer, but also a distinguished pianoforte virtuoso, being a pupil of Liszt on that instrument. He also studied under Ikavec at Neuhaus and Proksch in Prag. In 1848 he opened a music school in Prag, where he afterwards married the then noted pianist, Kateřina Kolar. In 1856 he went to Sweden, and was appointed director of the Philharmonic Society in Gothenburg. He made a concert tour through Sweden and Germany

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in 1861. In 1866 he was appointed *Kapellmeister* at the National-Theater in Prag, which post he continued to hold up to 1874, when his total deafness forced him to resign. His deafness had been increasing for some years, and three of his operas were written after he had completely lost the power of hearing. At last he became hopelessly insane, and died in the City Insane Asylum in Prag.

Like most Slavs, Smetana was an enthusiastic admirer of Berlioz and Liszt; he was also a warm admirer of Wagner and his works. The chief aim of his life was to found and cultivate a national Czech school of composition, in which aim he was something more than partially successful, as is proved by his own works and those of his most distinguished pupil, Antonín Dvořák. But there was nevertheless a time when his strong Wagnerian tendencies brought him into discredit in Prag, it being said that he was attempting to Teutonize Czech music and obliterate its national characteristics. He, however, rose superior to this carping; for he was and remained the most thoroughly popular of Bohemian composers in his own country, although his fame hardly crossed the frontier during his lifetime. All his operas, of which there are eight, were written on subjects taken from Czech life and history, the libretti being in the Czech language. Here is the list of his dramatic works:—

*Branibůři v Čechách* (The Brandenburgers in Bohemia), brought out in Prag on January 5, 1865.

*Prodaná nevěsta* (The Sold Bride), *ibid.*, May 30, 1866.

*Dalibor*, *ibid.*, May 16, 1868.

*Dvě vdovy* (The Two Widows), *ibid.*, March 28, 1874.

*Hubička* (The Kiss), *ibid.*, in the autumn of 1876.

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*Tajemství* (The Secret), *ibid.*, 1878.

*Libussa*, *ibid.*, June 11, 1881.

*Čortova stěna* (The Devil's Wall), *ibid.*, October 15, 1882.

Besides these operas he wrote the following symphonic poems: *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Vlast* (My Country), a connected series of six symphonic poems on Czech subjects, and *The Carnival of Prag*. Festival March for the 300th Shakspeare Jubilee, a pianoforte concerto, two string quartets (one of which, entitled *Aus meinem Leben*, is supposed to express his grief and sufferings after his deafness had become total), and a pianoforte trio are also to be noticed.

Smetana's life was, upon the whole, an unhappy one; his operas succeeded in Bohemia, to be sure, but he died long before even one of them was given anywhere else, and he met with much opposition and want of true appreciation at home. With the production of his *Dalibor* the charge of lack of musical patriotism was brought against him, and it took almost the whole remainder of his life to persuade people that he was really not trying to "Germanize" Czech music. The first of his works to bring him general renown as an opera composer was *Prodaná nevěsta*, probably the one he himself least valued, it being a comic opera of generally light character. This work was given in Vienna in 1892,—eight years after the composer's death,—and had an enormous success; since then it has passed into the repertory of every important opera-house in Germany, and four of his operas are announced as in the repertories of leading German theatres for the coming winter. With the exception of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*, no other opera has been so successful with the German public for many years; critics have called it the best comic opera since Lortzing and von Weber.

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as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

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## PROGRAMME.

Beethoven - - - - Symphony No. 8, in F major, Op. 93

Allegro vivace e con brio.

Allegretto scherzando.

Tempo di menuetto.

Trio, same tempo.

Allegro vivace.

Rubinstein - - - Concerto for Piano, No. 4, in D minor, Op. 70

Lachner - - - Suite No. 1, in D minor, Op. 113

I. Praeludium: Allegro non troppo (D minor) - 3-4

III. Variations and March: Allegro moderato quasi  
andantino (B-flat minor) - - - 4-4

IV. Introduction and Fugue: Andante, and Allegro  
moderato (D major) - - - 4-4

Dvorak - - - - Overture, "Carnival"  
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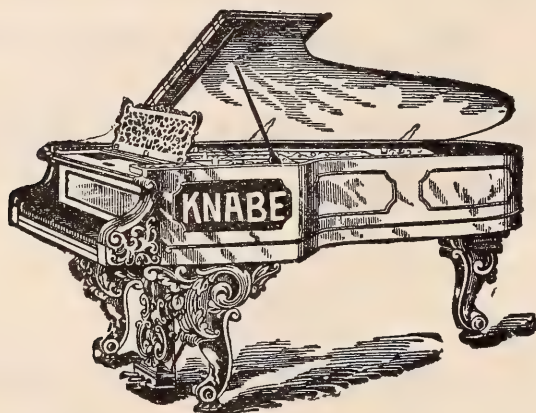
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This symphony was written in 1812, about the same time as the seventh, in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed, it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little, if any, change from the composer's second manner; it is rather by its general style, the manner of its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to his third period. It marks a longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner. The score bears no dedication.

The first movement (*Allegro vivace e con brio*, in F major, 3-4 time) opens,

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without introduction, with the first theme. This theme is twelve measures long: the first phrase of four measures given out by the full orchestra in *forte* responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treatment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.



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The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is based on the theme of a three-voice circular canon, or round, "*Ta, ta, ta, lieber Mälzel*," sung in honor of the inventor of the metronome at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural

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variation of the first theme in the violins, and a development of the second in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as "antecedent," and the flutes, oboes, violins, and violas, as "consequent." A brief and entirely humorous coda brings the movement to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows :—

The *andante scherzando*\* is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain; he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill: they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d' arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more, by this example, that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all commonplaces for which Beethoven had the most aversion: by the Italian cadence? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-mediante, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

\* Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.

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Oh! Berlioz! and were you, of all Frenchmen, the one not to take a joke? Well did one Hadow call you a man of "keen though rather intermittent sense of humor." The whole *Allegretto scherzando*—note the "*scherzando!*"—is a joke, if an infinitely graceful and charming one.

The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the *Allegretto scherzando* corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes this C-sharp as the bass of an ideal

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chord of the 6th, as the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead somewhere, the third time; yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop. The symphony is scored for the ordinary classic concert orchestra, with one pair of horns, trumpets, and kettle-drums, and without trombones.

**ENTR'ACTE.**

**FOR THE PROTECTION OF SYMPHONY COMPOSERS.**

BY HANS VON BÜLOW.\*

It is well known that the honored concert public has hitherto disdained adopting the praiseworthy custom of the audience at the Conservatory Concerts in Paris, or the Gewandhaus Concerts in Little-Paris, that is to

\*This short article was written by von Bülow in the last year of his conductorship of the concerts of the Philharmonic Society in Berlin. But his sickness and consequent resignation came before the article could be printed in the programme-books for the concerts, and it was withheld. Mr. Hermann Wolff, manager of the concerts, at last had it published as preface to the programme-book for the concert given on October 15, 1894.—W. F. A.


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say, of arriving as punctually at the time appointed for the music to begin as is, *e. g.*, the indispensable condition of taking railway trains—for business journeys as well as for pleasure trips. Under existing conditions it is hardly possible to place a long composition in several movements, a suite, serenade, or symphony, at the beginning of a programme. The streaming in of crowds of “the belated” after the first, and even the second, movement of a symphony very sensibly impairs or disturbs the uninterrupted enjoyment of the same by attentive punctual listeners,—not to speak of the mental concentration and elevated mood of the performers being likewise put in jeopardy by the æsthetically intolerable long waits. If a symphony is placed at the end of a programme, as is to a certain extent the rightest way logically, as it may be looked upon as the crowning of the programme edifice, then do the above-mentioned evils attend not the first two, but the last two movements of a symphony. Instead of “the belated,” it is now “the early” whose cloak-room march makes havoc with the dignified and delightful progress of the instrumental work of art. That conductor who is fully conscious of constituting himself the attorney of the composer, or work, he represents, sees no other means of avoiding or mitigating such threatened injustice to his “client”—unless he sees fit to tack on a patriotic hymn, as “Parting March of the Guests”—than that of following up the symphony with a short, classic, well-known piece of music which will keep in its seats that portion of the audience which has been brought up worthily to respect the composer’s name, while the æsthetically permissible intervening wait will allow the other portion to bring its hurry into unison with a proper regard for “its neighbor.”



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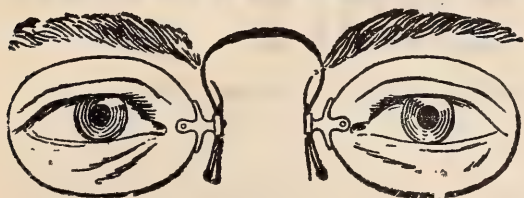
I am by no means sure that Music may not do some good. Men make their bread and butter out of it,—but then they do that out of burglary or plumbing. Still it does seem as if a thing that had so many bad sides must have some redeeming virtue, too. Perhaps music was sent into the world to give mankind a realizing sense of what vast results may come from apparently insignificant causes. One evil-minded human being may blow into one end of a small brass instrument, and what comes out at the other end may be enough to fill whole streets and public squares with dismay. You cannot say the man is trying to make money without furnishing an equivalent; but he is only a beggar in disguise. When his nefarious doings reach the point of so working on the public mind that some heroic lover of the peace goes and kills him outright, then may a gratifying result be obtained. Yes, Music may do some good! Only, like as not, after the first man was killed, some other fellow might come and blow into another cornet, daring death just for the sake of notoriety. It's a mixed business! HIRAM PUNK, *Thoughts on the Diabolic in Man.*

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Believe, feel, know, and do! If thou movest not men's souls then, then art thou pitiable indeed! If thou movest men's souls with less, then art thou damnable.— GIOVANNI CIELOSCOPO, *Bell' Ideale*.

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Come to me, and I will tell you what the book means! I will interpret it to you! (The devil you will! And I thought I understood it myself!) — JEAN HAUTERIVE, *Dialogues avec l'inconnu*.

CONCERTO FOR PIANOFORTE, No. 4, IN D MINOR, OPUS 70.

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first theme, in its turn, carrying it through alone, with a call from the trumpets and horns between the phrases. Then the pianoforte proceeds to the first subsidiary, working it up together with the orchestra, the development assuming more and more the character of running contrapuntal passage-work. Then the pianoforte passes to the passionate second theme, in F major, which leads to a quieter conclusion-theme in the same key, given to the strings and pianoforte together. This theme, ending with a modulation back to D minor, closes the first part of the movement. Neither Haydn nor Mozart could have written a first part more exclusively devoted to the bare presentation of thematic material. Compared with the simple brevity of this first part, the free fantasia is rather long and, for Rubinstein, quite elaborate. The third part of the movement begins irregularly, not with a return of the first theme, but with the running passage-work of the development of the first subsidiary; this is now carried through at somewhat greater length than in the first part of the movement, and leads to the second theme, now in B-flat major, which the pianoforte develops as before, the clarinet and flute coming in with little freely imitative counter-phrases. The conclusion-theme follows in B-flat major, in precisely the shape it did at first, and is followed by a free cadenza for the solo instrument, which, in turn, leads over to a resounding return of the first theme in the tonic, D minor, given out by the full orchestra against brilliant ornamental octaves in the pianoforte; this begins a long Coda, running mostly on the first subsidiary, and worked up with the greatest energy by solo instrument and orchestra.

The second movement, *Moderato assai* in F major (3-4 time), begins with a sustained A on the horn, against which the strings and wood-wind

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play alternate harmonies leading over from the key of D minor to F major, the pianoforte entering, against a sustained call in the solo trumpet, to complete the modulation. All this is transitional and introductory. The pianoforte then plays the *cantabile* first theme wholly alone, the orchestra coming in only with a few connecting measures between the first and second periods of the melody. This theme is immediately repeated, with a more elaborate arpeggio accompaniment, the pianoforte playing the melody and the arpeggj being divided between it and the flutes and clarinets, the strings coming in to furnish a richer harmonic background. Then comes a more rapidly moving second theme in D minor, the pianoforte part running in restless sixteenth notes, and the orchestra playing phrases which have at least a rhythmical connection with the first theme. Then follows the same transition from D minor to F major that was heard at the beginning of the movement, and the first theme returns in the tonic, F major, played by the clarinet over full harmony in the rest of the woodwind, the pianoforte embroidering the *cantabile* melody with rising and falling double arpeggj. A very short Coda brings the movement to a close.

The third movement, *Allegro assai* in D minor (2-4 time), opens with some fitful introductory phrases in the strings in the tonic, D minor, ending on the dominant, A; then, after two measures' rest, comes a sudden and unexpected modulation to the key of E-flat major, and the pianoforte sets in alone with the first theme, which begins on the first inversion of the chord of E-flat major. But the ear soon finds its bearings, and the preceding little modulation to E-flat does not long fool it as to what the tonality really is. It soon recognizes that the opening chord of the theme is

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really the "Neapolitan 6th" on the subdominant of D minor, and has nothing to do with the *key* of E-flat major. The theme, once given out by the pianoforte, is repeated in *fortissimo* by the whole orchestra, and then further developed by both forces. Then comes a rapidly running second theme in D major, worked up by the pianoforte against occasional accompanying figures in the orchestra till the first theme returns in the tonic and is again repeated as an orchestral *tutti*. Then follows some transitional passage-work, leading to the announcement of a quieter third theme by the pianoforte, which is soon developed very fully by the solo instrument and then by it and the orchestra together. Fragments of the first theme crop up in the latter, after a while, and soon the first theme itself returns in the pianoforte, to be repeated in *tutti* by the orchestra. Then the second theme (which is, after all, but a new version of some figures taken from the first) returns, and the rest of the movement is devoted to further working-out of all three themes. The form is that of the Rondo.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 2 horns, 1 pair of kettle-drums, and the usual strings.

SUITE NO. 1, IN D MINOR, OPUS 113 . . . . . FRANZ LACHNER.

The first movement, Praeludium: *Allegro non troppo* in D minor (3-4 time), presents the persistent working-out of one theme in contrapuntal fashion against several counter-figures. It is much in the style of the older orchestral preludes, before the days of the sonata and symphony.

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The second movement is omitted at this concert. The third movement, Variations and March, *Allegro moderato quasi Andantino* in B-flat minor (4-4 time), used to be exceedingly popular both in this country and in Germany some twenty years ago, and was often given by itself, apart from the rest of the suite. It consists of twenty-three variations and a march on a simple theme of sixteen measures, which is first given out in octaves by the violas, 'celli, and basses. The variations are all contrapuntal in character and often very elaborate. The march is in reality a twenty-fourth variation.

The fourth movement, Introduction: *Andante* in D major (4-4 time) and Fugue: *Allegro moderato* in D major (4-4 time), opens with some grave counterpoint in the strings and wood-wind, much like contrapuntal improvising on the organ. This short introduction is followed by a brilliant tonal fugue which is developed with great elaboration, the augmentation of the subject in the trombones, near the end, being particularly effective.

This suite is scored for full modern orchestra, without bass-tuba or any exceptional instruments.

OVERTURE, "CARNIVAL," IN A MAJOR, OPUS 92 . . . ANTONÍN DVOŘÁK.

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an

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equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo* long-held and diminished G-natural in the first violins and horn leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time).

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The first theme now returns *fortissimo* in all its glory, but is far more extensively developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

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Antonín Dvořák      Symphony No. 8, in E minor, "From the New World,"  
Op. 95

I. Adagio (E minor)	-	-	-	-	-	-	4-8
Allegro molto (E minor)	-	-	-	-	-	-	2-4
II. Larghetto (D-flat major)	-	-	-	-	-	-	4-4
III. Scherzo: Molto vivace (E minor)	-	-	-	-	-	-	3-4
Trio (C major)	-	-	-	-	-	-	3-4
IV. Allegro con fuoco (E minor)	-	-	-	-	-	-	4-4

Bruch      -      -      -      -      -      Concerto for Violin, No. 1, in G minor  
Vorspiel: Allegro moderato.  
Adagio.  
Finale: Allegro energico.

Ludwig van Beethoven      Overture to "Leonore," No. 2, in C major, Op. 72

Saint-Saëns      -      -      -      Symphonic Poem, "Le Rouet d'Omphale"

Berlioz      -      -      -      -      -      Overture, "Carnaval Romain"

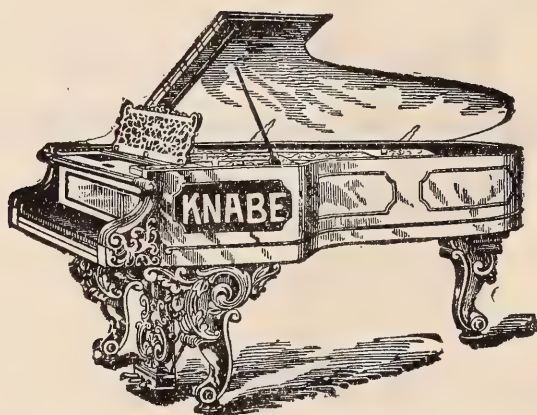
Soloist, Mr. T. ADAMOWSKI.

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ANTONIN DVOŘÁK was born at Nelahozeves (Mühlhausen) near Kralup, in Bohemia, on September 8, 1841, and is still living in New York. His father, Franz Dvorák, was the butcher and inn-keeper of his native place, and young Antonín was destined by his parents for the first of these trades. But his fondness for music showed itself very early; his ambition was excited by hearing the itinerant bands that used to play at his father's inn on holidays and other occasions, and he induced the village school-master to teach him to sing and play the violin. His progress was astonishingly rapid, and soon he would sing solos in church and play the violin on holidays, like the itinerant musicians who had been his first models. In 1853, he being then twelve years old, he was sent to school at Zlonitz, where he was put under the care of an uncle. At Zlonitz the organist of the place, A. Liehmann, took him in charge and taught him the organ and pianoforte, as well as a certain amount of the theory of music, enough to enable him to work out a figured bass, modulate correctly from one key to another, and even improvise a little. In 1855 he was sent to Kamnitz, to learn German and finish his education; here he studied for a year under the organist Hancke, after which he returned to Zlonitz, where his father had settled meanwhile. An amusing anecdote is told of him about this period: he had written a piece of original dance-music for some festive occasion, as a surprise to his parents; but, when the musicians began to play it, the most terrific hodge-podge of mutually irreconcilable sounds was the result, and the young composer for the first time realized that he had written for various transposing instruments as if they all stood in the key of C! But by this time the boy's passion for music and his determination to pursue a musical career had become invincible; and the result of many

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discussions with his parents, in which he was backed up by his friend the organist, was that in 1857 he was sent to Prag to study music seriously, in hopes of getting the position of organist somewhere.

In October he entered the organ school which was supported by the Gesellschaft der Kirchenmusik in Böhmen; the course of instruction was for three years, at the beginning of which the boy received a small allowance from his father, but was afterwards thrown upon his own resources. Now his violin-playing helped him; he joined one of the town-bands as viola-player, and managed to make a meagre living by playing at cafés and other similar places. When the Bohemian Theatre was opened in Prag in 1862, Dvořák and some of his companions entered the orchestra. Here he benefited much by his intercourse with Smetana, who was conductor of the institution from 1866 to 1874. Another useful friend was Carl Bendel, who, after holding important musical positions in Brussels and Amsterdam, had returned to his native Prag in 1866 as conductor of the principal choral society there. Bendel's fine library was of great help to young Dvořák, whose slender means did not admit of his buying orchestral scores, nor even of his owning a pianoforte. But he stuck manfully to his studies in composition, which were conducted principally under Smetana's guidance.

In 1873 he was appointed organist at St. Adalbert's church in Prag; this allowed him to give up his engagement in the orchestra, and also to marry, he eking out his small salary by taking private pupils.

In the same year, he being then thirty-two, he made his first mark as a composer with his patriotic hymn, *Die Erben des weissen Berges*, to words by Halék; this was particularly successful, and two Notturnos for orchestra, and next year a whole symphony in E-flat and a Scherzo from another

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in D minor were given. He was beginning to make a national name for himself, and the National Theatre determined to bring out an opera by him. This opera, *Der König und der Köhler*, came near proving as much of a fiasco as his first dance-tune, where he had not made allowance for the transposing instruments. When it came to rehearsal, the music was found to be so wildly unconventional that the singers could do nothing with it; and the composer had the grit to write a wholly fresh score on the same libretto. This was produced, and with such success that rumors of its excellence, and of the composer's scanty pecuniary resources, reached Vienna; next year he got an annual pension of about \$250 from the Kultusministerium. This pension was increased the following year, and in 1877 Johannes Brahms succeeded Herbeck as member of the government commission appointed to examine compositions by recipients of the grant. Thus Dvořák's friendship with Brahms began; in 1878 his famous *Slavische Tänze* for 4-hand pianoforte appeared, and their success was so enormous that he found no difficulty in finding publishers for a large amount of music he had written long before, but without the faintest hope of ever seeing it published. After the publication of the *Slavische Tänze* Dvořák continued composing in almost every form, enjoying a high reputation, and also considerable immunity from personal publicity, for until the biographical notice of him appeared in the supplement of Grove's Dictionary in 1889 no biography of him was printed, and exceedingly little of his life was publicly known. In 1883 he made his first bow in London with his *Stabat Mater*, written for the London Musical Society. In the fall of 1884 he conducted it again at the Worcester Festival; in 1885 his *The Spectre's Bride* was brought out under his direction at the Birmingham Festival, and his *St. Ludmila* in 1886 at the Leeds Festival. In 1892 he accepted a call to come to New York as director of the National Conservatory of Music there.

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This symphony was written after Dr. Dvořák's arrival in America. In writing it he followed out an idea that had struck him shortly after coming to this country; namely, that the true "*Volkslied*" basis of a characteristically American school of composition must be the Negro melodies of the Southern plantations. It is tolerably well known that the melodic staple of every school of composition — whether German, French, Italian, Spanish, Scandinavian, Slavic, Magyar, or what not — has always been the *Volkslied*, or folk-song; that is, the stock of popular melodies that have taken root in the heart of the people. The only stock of such folk-songs Dr. Dvořák thought to find in the United States was the stock of half-African, half-European melodies sung by the plantation Negroes. In his estimation (if I understand him aright) these Negro melodies ought to bear the same relation to the more highly developed American music that the people's song does in Germany or other European countries to the higher developments of music by the great classic and romantic masters in such countries. The thematic material of all the movements of this symphony is accordingly either borrowed from, or imitated from, Negro music. If there are comparatively few themes, or parts of themes, in the symphony that are actually taken from Negro plantation songs, they have at least something of the Negro character.

As for the origin of most of the Negro melodies, this is still to a great extent problematical; it is highly probable that they are for the most part of very mixed origin. Native African elements are undoubtedly to be found in them; but the form in which they have been handed down by oral

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tradition in the South has probably been largely modified by French-Creole, Hispano-Indian, and Methodist camp-meeting influences ; all that we know definitely is that they are the popular music of the Southern American Negro (or were in *ante bellum* days), and that they have a strongly marked character of their own. It is also to be noted that not a little of the characteristic spirit of these melodies must have found its way into a class of songs which have long been regarded — in the North at least — as having something of the Negro tang to them ; that is, the “popular” songs (in another sense) of burnt-cork Negro minstrelsy. Before the war, we in the North knew little, or nothing, of the real Southern plantation songs ; what stood in our minds as “Negro melody” was represented by the once universally popular songs of the late Stephen Collins Foster : *Old Folks at Home*, *Old Uncle Ned*, and the like. No doubt there must have been something of the true, genuine plantation ring to these songs ; Foster was born, and lived a good part of his life, in Pittsburg, Pennsylvania ; but he often went to Virginia, and must have heard a good deal of Negro singing there in the thirties, forties, and fifties. No doubt the purest spring of Negro melody was to be found in the Southern States, especially the Gulf States, — also perhaps in Kentucky and Tennessee, — but a good deal of the same melodic spirit must have been found in the songs of the Virginia Negroes, and Foster undoubtedly transferred something of it to his own songs, if in a rather diluted condition. Still it is also highly probable that the “Negro” element in Foster’s songs — and in others of a similar grade — had as little to do with the real Negro spirit as the so-called “Turkish” element in Mozart’s or Beethoven’s “Turkish Marches” had with the real melodic essence of Oriental music. It is well known that what Mozart, Beethoven,

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and other German composers of their day considered to be Turkish music was as un-Turkish as possible; it was a sort of music that the German mind accepted as not inexpressive of the Turkish national character,—which was traditionally a warlike one,—but had as much likeness to real Turkish music as black has to white. Foster and his peers may very likely have attributed certain melodic turns to the Negro race which in no wise belonged to its music, but rather embodied the Northerner's or Middle-state man's musical ideal of the Negro. But the melodic cut that Dr. Dvořák has tried to reproduce in the themes of this symphony is not that of the popular, or once popular, Negro minstrel songs, but that of the plantation melodies themselves.

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dramatic effect of a pulsating figure in the basses, which is afterwards treated thematically in the course of the movement. The theme itself is of a half-preluding, free character. At its close a short orchestral interlude on the pulsating figure leads to the second theme, a passionate melody in B-flat major, announced by the solo instrument. The rest of the movement, which is not long, is but a free fantasia on these two themes and the throbbing figure first given out by the basses. At its close the introductory phrase in the wooden wind is thrice repeated with its interspersed measures of solo *cadenza*, much as at the beginning of the movement; and a short orchestral postlude leads to the second movement, which is connected with the first without intermission. One of the most marked peculiarities of the movement is the introductory phrase which appears thrice at its beginning and end, without having anything to do with the material of which the movement itself is built.

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pantomime, and dancing are combined, the lyric drama, as such,— that is, the acted drama in which music and singing were used with specifically dramatic intent,— originated in Florence, near the end of the sixteenth century. Its establishment as a form of art was intimately connected with the great revolutionary movement commonly known as the Music Reform of the Seventeenth Century, which was mooted by a distinguished coterie of music-loving noblemen and musicians in Florence. This “Florentine Music Reform” — the prime movers of which were Giovanni Bardi, conte di Vernio, Vincenzo Galilei (uncle of the famous Galileo Galilei), Piero Strozzi, Jacopo Corsi, and the composers Giulio Caccini (then better known as Giulio Romano) and Jacopo Peri in Florence, and the essayist Giambattista Doni in Rome — had for its object the overthrow of counterpoint, as hitherto practised by the great Roman and Venetian schools (by Palestrina, the two Gabriellis, Orlando Lasso, and others), and the basing of the Art of Music on Aristotelian and Platonic principles, as a means of heightening the expression of poetry. The so-called *stile rappresentativo*, or “expressive style,” was established by Caccini and Peri, and soon made good headway with the music-loving public. This style of composition may be roughly described as a sort of monodic writing, half-way between what we now call recitative and a rudimentary sort of melody, in which the sole aim of the music was to express the sentiments of the poetic text.

With the great fondness for the drama prevalent in Italy at the time, it was hardly avoidable that these attempts at making music emotionally expressive should soon take the direction of giving it a specifically dramatic expressiveness, and of applying it directly to the drama itself. Thus the true Lyric Drama (*favola in musica*), or Opera, was born. The poet Otta-

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vio (or Ottaviano?) Rinuccini associated himself with the movement in Florence, and his drama of *Dafne* was brought out privately at the Palazzo Corsi in 1594, set to music by Peri. This private first performance of an opera was followed in 1600 by a public performance of the same poet's *Euridice*, set to music by both Caccini and Peri, at the wedding of Henri IV. of France and Catherine de' Medici.

Thus operatic music was at first founded on a purely and essentially dramatic basis; its sole original aim was to heighten and vivify the expression of the poetic text of the drama. But even with the next generations of opera composers after Caccini and Peri—with Claudio Monteverde (1568–1643), Francesco Cavalli (1599–1600–1676), and others—another aim crept into opera writing, and was still further emphasized by Giacomo Carissimi (—?–1674) in oratorio, and in opera again by Jacopo Antonio Perti (1661–1756) and Alessandro Scarlatti (1659–1725). This other aim was, beside making operatic music emotionally and dramatically expressive, to give it a more and more coherent organic structure and definite form. With Scarlatti the *stile rappresentativo* of the Florentine pioneers was split up into two distinct and sharply characterized styles,—the recitative and the fully developed aria. Moreover, the recitative itself was of two distinct kinds,—the *recitativo secco* (or “dry recitative”) and the *recitativo stromentato* (or accompanied recitative); various different forms of the aria were also developed, and duets, trios, etc.,—that is, arias for two or more voices,—were not very long in following. The part the chorus had played in the original opera of Caccini and Peri was peculiar, and, upon the whole, slight; it was confined to the occasional singing of concerted music in the old contrapuntal madrigal forms, and of little, if any, dramatic significance;

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the chorus was at best only musically ornamental, and rather commented on than took part in the dramatic action. Neither was the rôle of the chorus much changed until Nicola Piccinni (1728-1800) made it take actual part in the dramatic action itself, pushing still farther the development of the act-finale, which had been first developed by his immediate predecessor Niccolò Logroscino (1700-1763).

But this whole development of the opera after Caccini and Peri was distinctly in a musical, not in a purely dramatic, direction; operatic music became no more dramatically expressive than it had been at first, although its musical development was very considerable indeed. One circumstance even made it tend in just the opposite direction. The growth of monodic composition, started by Caccini and Peri, had brought with it an astonishing development in the art of singing; the famous singing-schools of Francesco Antonio Pistocchi (1659-1717?) and Antonion Bernacchi (1690-1756) turned out numbers of great vocal virtuosi and teachers, and these and their pupils were—as virtuosi ever are—particularly anxious for opportunities for displaying their peculiar talent in the most brilliant fashion in public. The public, too,—as the public ever has been,—was singularly amenable to the fascinations of brilliant and beautiful singing; so the hold vocal virtuosi had on it was positively enormous. Composers were only too ready to give in to the demands of singers for brilliant arias and *bravura* passages, the result of which was that the original dramatic purpose of opera music was at last almost completely hidden behind a veil of florid vocal writing. The extent of the damage done to opera music in this way has, it seems to me, been somewhat exaggerated at times; some critics have fallen into the error of thinking that florid vocal writing *must*



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*necessarily* be undramatic and inexpressive, an idea the truth of which has been abundantly disproved. Yet there can be no doubt that florid vocal writing was carried to sufficiently inartistic excesses to make a reform desirable, and also that certain musical forms had established themselves in the opera largely to the detriment of its dramatic, and especially of its scenic, character. The original dramatic purpose of opera was certainly in some danger of being forgotten.

The reform made by Gluck was neither very thorough-going nor unprecedented. Even before his day composers had now and then protested against the element of mere display too often introduced into opera music to please great singers. It may be said, however, that in his time undramatic and unscenic excesses had reached their maximum, and that a rather trivial, unemotional style of melody had become fashionable in opera. It is also to be noted that most of the musical forms toward which the development of opera music had been tending from the time of Monteverde and Cavalli, and had been firmly established by Alessandro Scarlatti, Reinhard Keiser (1673-1739), Johann Adolf Hasse (1699-1783), George Frideric Handel (1685-1759), and others, had been developed on a purely musical basis and without regard for the requirements of the stage; and, though these forms might lend themselves well enough to the dramatic expression of emotion in general, their set rigidity and often extended dimensions forbade their corresponding to the demands of a rapidly moving dramatic action or the continuous dramatic development of a scene. They were essentially unscenic rather than undramatic; and, whenever they were employed, the action of the play had almost of necessity to come to a temporary standstill.

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It cannot be said that Gluck attempted to overthrow any of these traditional forms ; against mere vocal display, intrinsically undramatic melody, and triviality of all sorts he did protest strongly, both theoretically and practically ; he said distinctly that the true object of music in the Lyric Drama was to heighten the expression of the poetic text and lend itself to the requirements of dramatic action. But, although he often did much to make the traditional musical forms more supple, and cured them of much of their old-time rigidity, he did nothing to impair their authority. His work was thus more reformatory than revolutionary ; if he was a reformer in the truest sense of the word, there was little or nothing of the radical about him. And what made his reforms unpopular at first in Vienna was probably more the artistic seriousness and earnestness, the lack of fashionable triviality and surface glitter, in his writing, rather than the sweeping nature of the reforms themselves. When he got to Paris, he found himself in perfect sympathy with the true national spirit of opera in France, and his opponents were, for the most part, Italophiles, who, preferring the siren fascinations of contemporary Italian opera to the more essentially dramatic writing which had been characteristic of the French lyric stage from the beginning, were trying to bring opera in Paris to the very same condition which Gluck had been trying to reform in Vienna. Thus Gluck had the sympathies of the bulk of the French people with him from the outset ; his opponents were really nothing more than a clique, if a powerful one. His successful rivalry with and victory over Piccinni — who had been invited to Paris to champion the Italian idea in opposition to him — was no doubt in part owing to the superior calibre of his genius, but also largely to his being in sympathy with the French

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ideal of the lyric drama, whereas Piccinni fought for an exotic cause. Gluck had popular feeling and the national French instinct on his side.

Thus Gluck's reform of the opera had nothing of the uncompromisingly radical character of the Wagnerian movement of our own day. Wagner was not only a reformer, but essentially a revolutionary; he cut loose—in theory at least—from all purely musical form whatsoever, and brought music in the lyric drama back to unswerving fealty to the most rigid principles of the Florentine Music Reform. Gluck retained all the traditional forms of opera music,—even the *aria di bravura*,—but did his best to apply them seriously with a distinctly dramatic purpose, and rid them of their accumulated triviality and unscenic quality.

Not only the true status, but the intrinsic character, of Gluck's genius has been much discussed. Berlioz, for one, would go into raptures over the passionate warmth of his musical expression, whereas others, like Robert Franz, for instance, have found him habitually rather cold and formal. In so far as regards Berlioz's opinion, it may be said that Berlioz himself was of so frenetically passionate a nature, he valued the passionate element in artistic expression so highly, that he could hardly help seeing passion in anything and everything he found fine and beautiful. Instead of admiring music because it was passionate, he often was betrayed into finding music passionate because he admired it; as Midas turned to gold all that he touched, everything that touched Berlioz turned to passion of itself. There can be little doubt, however, on the other hand, that the passionate character of Gluck's expression has often been underrated. Formally conventional he certainly was to a high degree in his *modes* of expression; this belonged to his time, and was in perfect harmony with the character of his libretti,—which were in the rigidly formal vein of the classic French tragedy. He knew well how to preserve the antique flavor of the classic subjects he treated, and his treatment of them savored strongly of the somewhat conventional dignity of the classic tragic buskin. His style is not quite free from a certain stiltedness, a somewhat bald simplicity at times, and a dignity that is not wholly without a smack of etiquette. But the genuine warmth and profound humanity of his feeling can not be gainsaid. He was a true genius, and, as such, had all the poetic and passionate glow of genius.

---

I am by no means sure that Music may not do some good. Men make their bread and butter out of it,—but then they do that out of burglary or plumbing. Still it does seem as if a thing that had so many bad sides must have some redeeming virtue, too. Perhaps music was sent into the world to give mankind a realizing sense of what vast results may come from apparently insignificant causes. One evil-minded human being may blow into one end of a small brass instrument, and what comes out at the other end may be enough to fill whole streets and public squares with dis-



may. You cannot say the man is trying to make money without furnishing an equivalent ; but he is only a beggar in disguise. When his nefarious doings reach the point of so working on the public mind that some heroic lover of the peace goes and kills him outright, then may a gratifying result be obtained. Yes, Music may do some good ! Only, like as not, after the first man was killed, some other fellow might come and blow into another cornet, daring death just for the sake of notoriety. It's a mixed business !  
HIRAM PUNK, *Thoughts on the Diabolic in Man.*

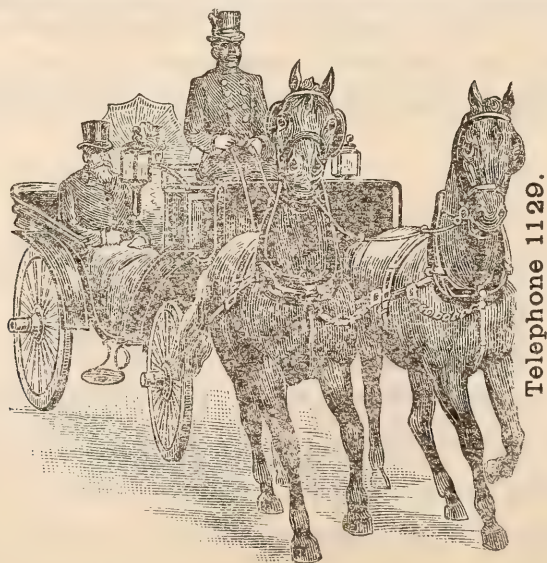
OVERTURE TO "LEONORE," No. 2, IN C MAJOR, OPUS 72.

LUDWIG VAN BEETHOVEN.

This is the overture which was written by Beethoven for the first performance of his only opera, *Leonore, oder die eheliche Liebe*, in Vienna on November 20, 1805. It was afterwards set aside, and the more familiar overture No. 3 substituted for it when the opera was revived on March 29, 1806. The latter overture is but a revised and remodelled version of this one.

What makes the overture No. 2 \* (which is seldom played either at concerts or elsewhere) particularly interesting is the fact that it was the first grand overture Beethoven ever wrote, and also the comparison between it and the No. 3. Beethoven's first overture was the light one to *Die Geschöpfe des Prometheus*, written in 1801, and evidently modelled to a certain extent upon Mozart's overture to *le Nozze di Figaro*. But, for his opera *Leonore*, Beethoven plainly meant to aim at the very highest things, and laid out his overture on a scale of grandeur hitherto unknown in this de-

\* It may be as well to repeat here that the traditional numbering of the three "*Leonore*" overtures is all wrong, and resulted from an error of early biographers. The so-called "No. 2" was really written first (in 1805), the "No. 3" second (in 1806), and the "No. 1" last (in 1807). The so-called "Overture to *Fidelio*," in E major, was written still later (in 1814).



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partment of composition. For magnitude of plan, wealth of development, exhaustive thoroughness in working-out, and coherency of form, this overture No. 2 may long seek its fellow; it was as new a development in overture writing as the *Eroica* symphony itself was in symphonic composition. After the first performances of the opera, it was pronounced by critics to be too long, and by the orchestra, inordinately difficult for the strings. Beethoven evidently saw the justice of the first criticism, for he remodelled it afterwards and turned it into the now universally familiar No. 3.

The step taken by Beethoven in passing from the No. 2 to the No. 3 was one of the most significant and interesting in his whole career. It shows a departure from the field of what may be called "academic" musical development in overture writing, to enter upon the domain of essentially dramatic development. In one respect the No. 3 is more symphonic in form than its predecessor: it has a tolerably regular third part, which the No. 2 has not; but in all other respects the later work is infinitely more dramatic. The extended development of the several themes in the No. 2 is much curtailed; then the enormously long free fantasia, with its elaborate contrapuntal working-out of the thematic material, is not only shortened, but its character entirely changed, a wholly new, simpler, and more essentially dramatic principle of working-out being substituted for the old contrapuntal one. In the dramatic episode of the trumpet-calls, Beethoven returns to certain developments on his principal theme between the calls in the No. 2; in the No. 3 he cancels all this, and takes some measures bodily out from the "Song of Thanksgiving" in the scene in the opera where the trumpet-calls occur, returning to his first theme only after the episode is over. In a word, in his more condensed and dramatically treated No. 3, Beethoven entered upon that path of dramatic expression and form in his overture writing, which he pursued still farther in his overtures to *Coriolan* and *Egmont*, the former of which, although bearing an earlier opus number than the *Leonore* overtures, was not written until 1807,

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and the latter of which was written in 1810. So the *Leonore* No. 2 may stand as the first (and almost the last) of Beethoven's great "academic" overtures, as marking the point from which he set out for conquest in more dramatic and emotional domains.

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), the strings and wood-wind making two beginnings at a diminishing descending scale in octaves against repeated G's in the horns, trumpets, and kettle-drums. This scale, beginning on high G, passes down through the compass of an octave and ends on F-sharp, against which the bassoons come in with a sighing upward figure that immediately establishes the distant tonality of B minor. Here we have the "audacious" Beethoven all over: beginning a composition as plainly as can be in C major, and finding himself well established in B minor with the sixth measure! But he does not stop there long; with a brilliant change of harmony, aiming apparently back toward C minor, he suddenly lands by a deceptive cadence in the key of A-flat major, in which the clarinets, bassoons, and horns now come in with a slow cantilena from Florestan's air, "*In des Jüngends Frühlingstagen* (In the spring days of youth)," in the second act (prison scene) of the opera. Then follow some dark, mysterious harmonies in the strings (to which the flute is added later on) on a figure from the opening measures of this theme, leading at last to B major and a dialogue on a rising arpeggio figure between the first violins and first flute, then between the violins and basses, fragments of the foregoing mournful melody coming in in the bassoons and other wind instruments, the development proceeding in gradual *crescendo* until the whole orchestra launches forth in *fortissimo* upon the chord of A-flat major, against which the first violins and violas play rapid ascending and descending scale-passages. This grand outburst is repeated after a measure of silence, and then grand *staccato* chords of the full orchestra lead back to the key of C major, and the wood-wind proceeds softly with some figural variations on figures from the Florestan-theme,\* twice interrupted by a return of the heaving arpeggio figure in the basses. Then all dies away, and a swelled and diminished sighing figure in the basses leads over to the main body of the overture.

The main body of the overture, *Allegro* in C major (2-2 time), begins *pianissimo* with a simple announcement of the *thesis* of the first theme (not taken from the body of the opera) by the 'celli and some developments of its initial figure in *crescendo* climax by the violins against a fuller and fuller background of sustained harmony in the wind (less effectively scored and with somewhat less of rhythmic vivacity than in the overture No. 3); then the entire orchestra launches itself in *fortissimo* upon the first theme, which now appears in its complete shape. With a sudden return to *piano*, the 'celli and then the first and second violins in octaves develop the second part (*antithesis*) of the theme, leading once more to a *fortissimo* of the full

\* What I have here called a figural variation on the Florestan-theme is so changed in the overture No. 3 as to constitute an entirely new theme, and one, too, which plays a very prominent and important part in the free fantasia of that overture. In this overture, No. 2, it does not appear at all.



orchestra. The key has been steadily C major; but now, with a sudden downward rush of the strings and wind, comes an equally sudden skip to B minor,—almost exactly like the one in the sixth measure of the slow Introduction,—and the first two measures of the *thesis* of the first theme are still further worked up, leading to a first subsidiary in E major, the sharply marked rhythm of which is emphasized by alternate accents in different parts of the orchestra. Almost the whole of this subsidiary theme is cut out in the overture No. 3, although Beethoven afterwards used something very like it as one of the themes in his overture to *Coriolan*. Then comes the second theme in E major in the oboe and 'celli, against arpeggi in the violins and violas. This theme is borrowed (if in an altered shape) from the Florestan-melody, already heard in the introduction. Beethoven still further altered it, and greatly improved it, in the overture No. 3. This theme is briefly developed, and leads to a conclusion-passage, in which some further imitative developments on the first theme lead up to the resounding conclusion-theme (double *fortissimo*) in E major, a passage in persistent syncopation, which ends the first part of the overture.

Now begins the long and elaborate free fantasia which, as has been said, differs utterly from that in the overture No. 3.\* First comes a working-out of the thesis of the first theme in imitative counterpoint; then comes the second theme, in F major, then in C minor, and the persistent work on the thesis of the first theme goes on again at great length, scraps from the lively antithesis of the same theme being scattered over the score contrapuntally. Here a long climax begins, ending in a furious rushing to and fro in all the strings, flutes, and bassoons, against long-held C's in the wood-wind and brass, leading to the famous trumpet-call. This trumpet-call is here in E-flat major, and wholly different from the more familiar one in B-flat major in the overture No. 3. Its first announcement is followed by a short return of the imitative working-out of the thesis of the first theme

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\* I have already noted that, in the overture No. 3, Beethoven makes play with a wholly new theme, derived from a figural variation of the Florestan-melody. There is nothing of this in the overture No. 2.

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(not by the "Song of Thanksgiving," as in the No. 3); the second trumpet blast is followed by some soft, mysterious harmonies in the strings, interrupted by *pianissimo* suggestions of the rhythm of the first subsidiary in the bassoons and horns (this rhythm, by the way, is particularly prominent in the accompaniment to the "Song of Thanksgiving" in the overture No. 3). Then come seven measures of *Adagio*, in which the Florestan-melody of the Introduction returns once more in the wood-wind and horns, while the kettle-drums keep up the just-mentioned rhythm on the tonic and dominant of the key (C major); the melody is left unfinished, with one foot in the air, as it were, the violins softly taking up the last figure of the flute, oboe, and bassoon, twice repeating it, and then developing it into the furious rush of strings which immediately precedes the Coda. This famous passage is here by no means so fully developed as it was afterwards in the No. 3; it is only ten measures long, being twenty measures long in the later overture.

The Coda, *Presto* in C major (2-2 time), begins in double *fortissimo* on a diminution of the thesis of the first theme, the effectiveness of which is as nothing, when compared to the broader form in which the figure appears at the corresponding point in the No. 3. The rest of this Coda is virtually the same as in No. 3, except that we miss the famous ascending chromatic *crescendo* of the latter, with its ensuing last appearance of the first theme in a new and still more brilliant shape. Neither do we hear the famous concluding roll of kettle-drums with which the latter overture closes.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

CHARLES-CAMILLE SAINT-SAËNS was born in the house now numbered as No. 3 in the rue Jardinot, Paris, on October 9, 1835, and is still living in Paris. He lost his father early in life, and was brought up by his mother and a great-aunt, whom he always called *bonne maman*, the ordinary French term for "grandmamma." This old lady first taught him the elements of music. In 1842 he began to take pianoforte lessons of Camille-Marie Stamaty, and later studied harmony under Maleden. His progress was astonishingly rapid: he had a wonderful memory, great natural musical talent, and a rare devotion to study. In 1847 he entered the only class he ever attended at the Conservatoire, Benoist's organ-class, obtaining the second prize for organ in 1849, and the first in 1851. Although he never studied composition at the Conservatoire, his having been in at least one of the classes at that institution gave him the right to compete for the Prix de Rome, which he did in 1852; but he was unsuccessful, Léonce Cohen winning the prize instead. He tried again in 1864, but again failed, although he had already won public laurels in several fields of the art of composition. It is not unnoteworthy that the man who now stands, and has stood for some time, at the head of French composers,—certainly in the matter of musical erudition,—never succeeded in winning the Prix de

Rome. It would have done Berlioz's heart good,— he always had a grudge against the Prix de Rome and the regulations which bound the winner to waste three years in Italy,— could he but have lived to see Saint-Saëns's high fame, and reflect upon his never having got the prize which had cost himself so much trouble and heart-burning to win in his own youth, and which he valued so little.

Saint-Saëns's first symphony was brought out with flattering success by the Société de Sainte-Cécile in 1851, when the composer was only sixteen. In 1853 he was appointed organist at the church of Saint-Merri, and soon after took the pianoforte professorship at Louis Niedermeyer's École de Musique Religieuse. His work as organist and teacher was exceedingly onerous ; but he nevertheless managed to find time to compose symphonies, vocal and instrumental pieces, and a good deal of chamber-music, beside playing the pianoforte at many concerts. His reputation as a classical pianist soon grew very high, while, as an organist, he stood with the best. In 1858 he was appointed organist at the Madeleine, where his playing became very famous until, in 1877, he resigned the position in favor of Théodore Dubois.

Yet, in spite of his successes as pianist, organist, and composer of instrumental and vocal concert and chamber-music, Saint-Saëns, like all French musicians, cherished one fixed ambition,— to be accepted and shine as a composer of opera. His first venture in this field was *la Princesse jaune*, in one act, which was brought out at the Opéra-Comique in Paris on June 12, 1872 : it was at best a *succès d'estime*, being a failure otherwise. His next was *le Timbre d'argent* (not to be confounded with Léon Vasseur's *Timbale d'argent*, an opéra-bouffe which had a considerable vogue five years earlier), a fantastic opera in four acts, which was first given at the Théâtre-Lyrique on February 23, 1877, but with no more success than his first one. These failures taught him what others have also found out to their cost,— namely, that the favor of the Paris opera-going public is exceedingly hard to win by



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a new aspirant for honors ; but he did not abandon his project of making a name for himself on the lyric stage. His next work *Samson et Dalila*, a sacred lyric drama, was given at Weimar in December, 1877, and his *Étienne Marcel*, a grand opera in four acts, in Lyons on February 8, 1879. At last he made his way to the stage of the Académie de Musique in Paris with *Henry VIII*, which was given on March 5, 1883, his *Proserpine* following at the Opéra-Comique on March 16, 1887. Still neither of these works held the stage long. His *Ascanio* (based on an episode in the life of Benvenuto Cellini) met with far better success at the Opéra, where it was brought out on March 21, 1890.

But Saint-Saëns has had, upon the whole, decidedly better success with his concert-works for voices and orchestra than with his operas. His *Noces de Prométhée*, a cantata for soli, chorus, and orchestra, was received with enthusiasm when brought out at the Cirque des Champs-Élysées on September 1, 1867 : his short *Oratorio de Noël* and his longer oratorio, *le Déluge*, were both successes, and have made their way outside of France. Somewhat less enthusiasm was felt for his *la Lyre et la harpe*, written for and brought out at the Birmingham (England) Festival of 1879. As a composer of orchestral and chamber-music, he easily holds the highest place in France at the present day.

SYMPHONIC POEM : "OMPHALE'S SPINNING-WHEEL," OP. 31.

CAMILLE SAINT-SAËNS.

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"Persons whom looking for details might interest will see on page 19



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(letter J) Hercules groaning in the bonds he can not break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts."

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OVERTURE, "THE ROMAN CARNIVAL," IN A MAJOR, OP. 9.

HECTOR BERLIOZ.

The subtitle of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*, immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on

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the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence, rapid ascending and descending scales suddenly flare up in the wood-wind,—like a sudden irruption of a torch-bearing crowd into the silent square,—the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

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Beethoven - - - - Symphony No. 8, in F major, Op. 93

Allegro vivace e con brio.

Allegretto scherzando.

Tempo di menuetto.

Trio, same tempo.

Allegro vivace.

Handel Aria, "O ruddier than the cherry," from "Acis and Galatea"

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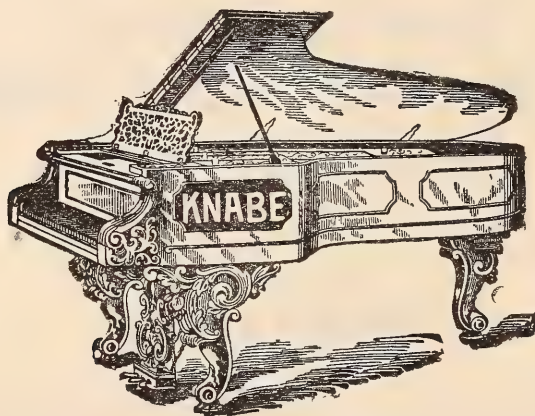




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This symphony was written in 1812, about the same time as the seventh, in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed, it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little, if any, change from the composer's second manner; it is rather by its general style, the manner of its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to his third period. It marks a longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner. The score bears no dedication.

The first movement (*Allegro vivace e con brio*, in F major, 3-4 time) opens, without introduction, with the first theme. This theme is twelve measures

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long: the first phrase of four measures given out by the full orchestra in *forte* responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treatment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.

The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is

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based on the theme of a three-voice circular canon, or round, "*Ta, ta, ta, lieber Mälzel,*" sung in honor of the inventor of the metronome at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural variation of the first theme in the violins, and a development of the second

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in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as “antecedent,” and the flutes, oboes, violins, and violas, as “consequent.” A brief and entirely humorous coda brings the movement to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows :—

The *andante scherzando*\* is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain ; he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill : they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d' arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses ; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more, by this example, that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all commonplaces for which Beethoven had the most aversion : by the Italian cadence ? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-mediante, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

Oh ! Berlioz ! and were you, of all Frenchmen, the one not to take a joke ? Well did one Hadow call you a man of “keen though rather inter-

\* Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.



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mittent sense of humor." The whole *Allegretto scherzando*—note the "*scherzando*!"—is a joke, if an infinitely graceful and charming one.

The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the *Allegretto scherzando* corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes this C-sharp as the bass of an ideal chord of the 6th, as the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this

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point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead somewhere, the third time; yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop. The symphony is scored for the ordinary classic concert orchestra, with one pair of horns, trumpets, and kettle-drums, and without trombones.

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No matter what origin, or confluent rills of origin, may be historically assigned to the form of stage entertainment in which poetry, music, acting pantomime, and dancing are combined, the lyric drama, as such,—that is, the acted drama in which music and singing were used with specifically dramatic intent,—originated in Florence, near the end of the sixteenth century. Its establishment as a form of art was intimately connected with

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the great revolutionary movement commonly known as the Music Reform of the Seventeenth Century, which was mooted by a distinguished coterie of music-loving noblemen and musicians in Florence. This "Florentine Music Reform" — the prime movers of which were Giovanni Bardi, conte di Vernio, Vincenzo Galilei (uncle of the famous Galileo Galilei), Piero Strozzi, Jacopo Corsi, and the composers Giulio Caccini (then better known as Giulio Romano) and Jacopo Peri in Florence, and the essayist Giambattista Doni in Rome — had for its object the overthrow of counterpoint, as hitherto practised by the great Roman and Venetian schools (by Palestrina, the two Gabrielis, Orlando Lasso, and others), and the basing of the Art of Music on Aristotelian and Platonic principles, as a means of heightening the expression of poetry. The so-called *stile rappresentativo*, or "expressive style," was established by Caccini and Peri, and soon made good headway with the music-loving public. This style of composition may be roughly described as a sort of monodic writing, half-way between what we now call recitative and a rudimentary sort of melody, in which the sole aim of the music was to express the sentiments of the poetic text.

With the great fondness for the drama prevalent in Italy at the time, it was hardly avoidable that these attempts at making music emotionally expressive should soon take the direction of giving it a specifically dramatic expressiveness, and of applying it directly to the drama itself. Thus the true Lyric Drama (*favola in musica*), or Opera, was born. The poet Ottavio (or Ottaviano?) Rinuccini associated himself with the movement in Florence, and his drama of *Dafne* was brought out privately at the Palazzo Corsi in 1594, set to music by Peri. This private first performance of an opera was followed in 1600 by a public performance of the same poet's

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Thus operatic music was at first founded on a purely and essentially dramatic basis; its sole original aim was to heighten and vivify the expression of the poetic text of the drama. But even with the next generations of opera composers after Caccini and Peri — with Claudio Monteverde (1568-1643), Francesco Cavalli (1599-1600-1676), and others — another aim crept into opera writing, and was still further emphasized by Giacomo Carissimi (—?—1674) in oratorio, and in opera again by Jacopo Antonio Pertì (1661-1756) and Alessandro Scarlatti (1659-1725). This other aim was, beside making operatic music emotionally and dramatically expressive, to give it a more and more coherent organic structure and definite form. With Scarlatti the *stile rappresentativo* of the Florentine pioneers was split up into two distinct and sharply characterized styles,—the recitative and the fully developed aria. Moreover, the recitative itself was of two distinct kinds,—the *recitativo secco* (or “dry recitative”) and the *recitativo stromentato* (or accompanied recitative); various different forms of the aria were also developed, and duets, trios, etc.,—that is, arias for two or more voices,—were not very long in following. The part the chorus had played in the original opera of Caccini and Peri was peculiar, and, upon the whole, slight; it was confined to the occasional singing of concerted music in the old contrapuntal madrigal forms, and of little, if any, dramatic significance; the chorus was at best only musically ornamental, and rather commented on than took part in the dramatic action. Neither was the rôle of the chorus much changed until Nicola Piccinni (1728-1800) made it take actual part in the dramatic action itself, pushing still farther the development

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of the act-finale, which had been first developed by his immediate predecessor Niccolò Logroscino (1700-1763).

But this whole development of the opera after Caccini and Peri was distinctly in a musical, not in a purely dramatic, direction; operatic music became no more dramatically expressive than it had been at first, although its musical development was very considerable indeed. One circumstance even made it tend in just the opposite direction. The growth of monodic composition, started by Caccini and Peri, had brought with it an astonishing development in the art of singing; the famous singing-schools of Francesco Antonio Pistocchi (1659-1717?) and Antonion Bernacchi (1690-1756) turned out numbers of great vocal virtuosi and teachers, and these and their pupils were—as virtuosi ever are—particularly anxious for opportunities for displaying their peculiar talent in the most brilliant fashion in public. The public, too,—as the public ever has been,—was singularly amenable to the fascinations of brilliant and beautiful singing; so the hold vocal virtuosi had on it was positively enormous. Composers were only too ready to give in to the demands of singers for brilliant arias and *bravura* passages, the result of which was that the original dramatic purpose of opera music was at last almost completely hidden behind a veil of florid vocal writing. The extent of the damage done to opera music in this way has, it seems to me, been somewhat exaggerated at times; some critics have fallen into the error of thinking that florid vocal writing *must necessarily* be undramatic and inexpressive, an idea the truth of which has been abundantly disproved. Yet there can be no doubt that florid vocal writing was carried to sufficiently inartistic excesses to make a reform desirable, and also that certain musical forms had established themselves

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in the opera largely to the detriment of its dramatic, and especially of its scenic, character. The original dramatic purpose of opera was certainly in some danger of being forgotten.

The reform made by Gluck was neither very thorough-going nor unprecedented. Even before his day composers had now and then protested against the element of mere display too often introduced into opera music to please great singers. It may be said, however, that in his time undramatic and unscenic excesses had reached their maximum, and that a rather trivial, unemotional style of melody had become fashionable in opera. It is also to be noted that most of the musical forms toward which the development of opera music had been tending from the time of Monteverde and Cavalli, and had been firmly established by Alessandro Scarlatti, Reinhard Keiser (1673-1739), Johann Adolf Hasse (1699-1783), George Frideric Handel (1685-1759), and others, had been developed on a purely musical basis and without regard for the requirements of the stage; and, though these forms might lend themselves well enough to the dramatic expression of emotion in general, their set rigidity and often extended dimensions forbade their corresponding to the demands of a rapidly moving dramatic action or the continuous dramatic development of a scene. They were essentially unscenic rather than undramatic; and, whenever they were employed, the action of the play had almost of necessity to come to a temporary standstill.

It cannot be said that Gluck attempted to overthrow any of these traditional forms; against mere vocal display, intrinsically undramatic melody, and triviality of all sorts he did protest strongly, both theoretically and practically; he said distinctly that the true object of music in the Lyric

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Drama was to heighten the expression of the poetic text and lend itself to the requirements of dramatic action. But, although he often did much to make the traditional musical forms more supple, and cured them of much of their old-time rigidity, he did nothing to impair their authority. His work was thus more reformatory than revolutionary; if he was a reformer in the truest sense of the word, there was little or nothing of the radical about him. And what made his reforms unpopular at first in Vienna was probably more the artistic seriousness and earnestness, the lack of fashionable triviality and surface glitter, in his writing, rather than the sweeping nature of the reforms themselves. When he got to Paris, he found himself in perfect sympathy with the true national spirit of opera in France, and his opponents were, for the most part, Italophiles, who, preferring the siren fascinations of contemporary Italian opera to the more essentially dramatic writing which had been characteristic of the French lyric stage from the beginning, were trying to bring opera in Paris to the very same condition which Gluck had been trying to reform in Vienna. Thus Gluck had the sympathies of the bulk of the French people with him from the outset; his opponents were really nothing more than a clique, if a powerful one. His successful rivalry with and victory over Piccinni — who had been invited to Paris to champion the Italian idea in opposition to him — was no doubt in part owing to the superior calibre of his genius, but also largely to his being in sympathy with the French ideal of the lyric drama, whereas Piccinni fought for an exotic cause. Gluck had popular feeling and the national French instinct on his side.

Thus Gluck's reform of the opera had nothing of the uncompromisingly radical character of the Wagnerian movement of our own day. Wagner

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was not only a reformer, but essentially a revolutionary; he cut loose—in theory at least—from all purely musical form whatsoever, and brought music in the lyric drama back to unswerving fealty to the most rigid principles of the Florentine Music Reform. Gluck retained all the traditional forms of opera music,—even the *aria di bravura*,—but did his best to apply them seriously with a distinctly dramatic purpose, and rid them of their accumulated triviality and unscenic quality.

Not only the true status, but the intrinsic character, of Gluck's genius has been much discussed. Berlioz, for one, would go into raptures over the passionate warmth of his musical expression, whereas others, like Robert Franz, for instance, have found him habitually rather cold and formal. In so far as regards Berlioz's opinion, it may be said that Berlioz himself was of so frenetically passionate a nature, he valued the passionate element in artistic expression so highly, that he could hardly help seeing passion in anything and everything he found fine and beautiful. Instead of admiring music because it was passionate, he often was betrayed into finding music passionate because he admired it; as Midas turned to gold all that he touched, everything that touched Berlioz turned to passion of itself. There can be little doubt, however, on the other hand, that the passionate character of Gluck's expression has often been underrated. Formally conventional he certainly was to a high degree in his *modes* of expression; this belonged to his time, and was in perfect harmony with the character of his libretti,—which were in the rigidly formal vein of the classic French tragedy. He knew well how to preserve the antique flavor of the classic subjects he treated, and his treatment of them savored strongly of the somewhat conventional dignity of the classic tragic buskin. His style is

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not quite free from a certain stiltedness, a somewhat bald simplicity at times, and a dignity that is not wholly without a smack of etiquette. But the genuine warmth and profound humanity of his feeling can not be gainsaid. He was a true genius, and, as such, had all the poetic and passionate glow of genius.

---

I am by no means sure that Music may not do some good. Men make their bread and butter out of it,—but then they do that out of burglary or plumbing. Still it does seem as if a thing that had so many bad sides must have some redeeming virtue, too. Perhaps music was sent into the world to give mankind a realizing sense of what vast results may come from apparently insignificant causes. One evil-minded human being may blow into one end of a small brass instrument, and what comes out at the other end may be enough to fill whole streets and public squares with dismay. You cannot say the man is trying to make money without furnishing an equivalent; but he is only a beggar in disguise. When his nefarious doings reach the point of so working on the public mind that some heroic lover of the peace goes and kills him outright, then may a gratifying result be obtained. Yes, Music may do some good! Only, like as not, after the first man was killed, some other fellow might come and blow into another cornet, daring death just for the sake of notoriety. It's a mixed business! HIRAM PUNK, *Thoughts on the Diabolic in Man*.

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This composition, in which all the movements are connected together without intervening waits, begins immediately with the first theme in the solo 'cello over a tremulous accompaniment in the violins and violas and a *pizzicato* bass. This first theme (*Allegro*, in D major, 2-2 time) is developed at some length by the solo instrument, the part assuming more and more the character of florid passage-work, until the florid, Oriental-sounding second theme comes in in 3-2 time in the flutes, accompanied by flowing *arpeggi* in the 'cello, sustained harmonies in the horns and bassoons, and a lively rhythmic jingle in the triangle, tambourine, and harp. This theme next passes to the solo instrument, which develops it until a third theme appears (in 4-4 time), with the working-up of which the movement ends.

A short transition-passage in the orchestra leads to the second movement (*Adagio*, in B-flat major, 6-8 time). After a few introductory measures the 'cello unfolds a tender, rather sad melody, with the development of which against more florid counter-figures the movement is taken up.

The *Allegro* of the first movement then returns with its first and second themes worked out somewhat differently, and leads at length to a cadenza for the solo instrument, which, in its turn, leads to some more or less fantastic variations on a Russian theme, worked out now by the 'cello, now by the orchestra, and now by both combined, with great elaboration, the tempo at last growing quicker and quicker until it becomes a rushing *Presto*,—still on the same Russian theme,—and this, after an episodic reminiscence of the second theme of the first movement, grows to a still more impetuous *Prestissimo* coda for the full orchestra, with which the work ends.

The concerto is scored for full modern orchestra, with trombones, triangle, tambourine, and harp, for which latter instrument there is an exceedingly elaborate part.

#### OVERTURE, "CARNIVAL," IN A MAJOR, OPUS 92 . . . ANTONÍN DVOŘÁK.

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the

wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo* long-held and diminished G-natural in the first violins and horn leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe outline a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpeggj in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return, and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extensively developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

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Allegro molto (E minor)	-	-	-	-	-	2-4
II. Larghetto (D-flat major)	-	-	-	-	-	4-4
III. Scherzo: Molto vivace (E minor)	-	-	-	-	-	3-4
Trio (C major)	-	-	-	-	-	3-4
IV. Allegro con fuoco (E minor)	-	-	-	-	-	4-4

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IV. Introduction and Fugue: Andante and Allegro moderato (D major)	-	4-4

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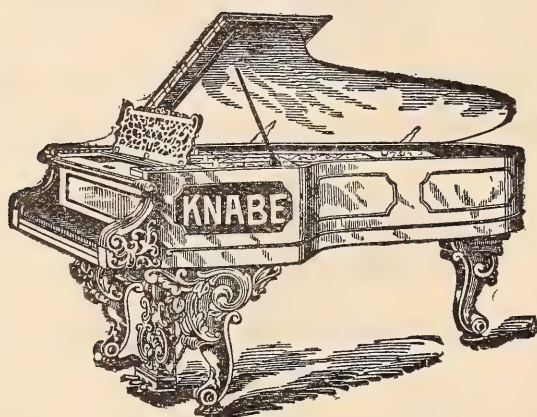




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ANTONÍN DVOŘÁK was born at Nelahozeves (Mühlhausen) near Kralup, in Bohemia, on September 8, 1841, and is still living in New York. His father, Franz Dvořák, was the butcher and inn-keeper of his native place, and young Antonín was destined by his parents for the first of these trades. But his fondness for music showed itself very early; his ambition was excited by hearing the itinerant bands that used to play at his father's inn on holidays and other occasions, and he induced the village school-master to teach him to sing and play the violin. His progress was astonishingly rapid, and soon he would sing solos in church and play the violin on holidays, like the itinerant musicians who had been his first models. In 1853, he being then twelve years old, he was sent to school at Zlonitz, where he was put under the care of an uncle. At Zlonitz the organist of the place, A. Liehmann, took him in charge and taught him the organ and pianoforte, as well as a certain amount of the theory of music, enough to enable him to work out a figured bass, modulate correctly from one key to another, and even improvise a little. In 1855 he was sent to Kamnitz, to learn German and finish his education; here he studied for a year under the organist Hancke, after which he returned to Zlonitz, where his father had settled meanwhile. An amusing anecdote is told of him about this period: he had written a piece of original dance-music for some festive occasion, as a surprise to his parents; but, when the musicians began to play it, the most terrific hodge-podge of mutually irreconcilable sounds was the result, and the young composer for the first time realized that he had written for various transposing instruments as if they all stood in the key of C! But by this time the boy's passion for music and his determination to pursue a musical career had become invincible; and the result of many

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discussions with his parents, in which he was backed up by his friend the organist, was that in 1857 he was sent to Prag to study music seriously, in hopes of getting the position of organist somewhere.

In October he entered the organ school which was supported by the Gesellschaft der Kirchenmusik in Böhmen; the course of instruction was for three years, at the beginning of which the boy received a small allowance from his father, but was afterwards thrown upon his own resources. Now his violin-playing helped him; he joined one of the town-bands as viola-player, and managed to make a meagre living by playing at cafés and other similar places. When the Bohemian Theatre was opened in Prag in 1862, Dvořák and some of his companions entered the orchestra. Here he benefited much by his intercourse with Smetana, who was conductor of the institution from 1866 to 1874. Another useful friend was Carl Bendel, who, after holding important musical positions in Brussels and Amsterdam, had returned to his native Prag in 1866 as conductor of the principal choral society there. Bendel's fine library was of great help to young Dvořák, whose slender means did not admit of his buying orchestral scores, nor even of his owning a pianoforte. But he stuck manfully to his studies in composition, which were conducted principally under Smetana's guidance.

In 1873 he was appointed organist at St. Adalbert's church in Prag; this allowed him to give up his engagement in the orchestra, and also to marry, he eking out his small salary by taking private pupils.

In the same year, he being then thirty-two, he made his first mark as a composer with his patriotic hymn, *Die Erben des weissen Berges*, to words by Halék; this was particularly successful, and two Nottornos for orchestra, and next year a whole symphony in E-flat and a Scherzo from another

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in D minor were given. He was beginning to make a national name for himself, and the National Theatre determined to bring out an opera by him. This opera, *Der König und der Köhler*, came near proving as much of a fiasco as his first dance-tune, where he had not made allowance for the transposing instruments. When it came to rehearsal, the music was found to be so wildly unconventional that the singers could do nothing with it; and the composer had the grit to write a wholly fresh score on the same libretto. This was produced, and with such success that rumors of its excellence, and of the composer's scanty pecuniary resources, reached Vienna; next year he got an annual pension of about \$250 from the Kultusministerium. This pension was increased the following year, and in 1877 Johannes Brahms succeeded Herbeck as member of the government commission appointed to examine compositions by recipients of the grant. Thus Dvořák's friendship with Brahms began; in 1878 his famous *Slavische Tänze* for 4-hand pianoforte appeared, and their success was so enormous that he found no difficulty in finding publishers for a large amount of music he had written long before, but without the faintest hope of ever seeing it published. After the publication of the *Slavische Tänze* Dvořák continued composing in almost every form, enjoying a high reputation, and also considerable immunity from personal publicity, for until the biographical notice of him appeared in the supplement of Grove's Dictionary in 1889 no biography of him was printed, and exceedingly little of his life was publicly known. In 1883 he made his first bow in London with his *Stabat Mater*, written for the London Musical Society. In the fall of 1884 he conducted it again at the Worcester Festival; in 1885 his *The Spectre's Bride* was brought out under his direction at the Birmingham Festival, and his *St. Ludmila* in 1886 at the Leeds Festival. In 1892 he accepted a call to come to New York as director of the National Conservatory of Music there.

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This symphony was written after Dr. Dvořák's arrival in America. In writing it he followed out an idea that had struck him shortly after coming to this country; namely, that the true "*Volkslied*" basis of a characteristically American school of composition must be the Negro melodies of the Southern plantations. It is tolerably well known that the melodic staple of every school of composition — whether German, French, Italian, Spanish, Scandinavian, Slavic, Magyar, or what not — has always been the *Volkslied*, or folk-song; that is, the stock of popular melodies that have taken root in the heart of the people. The only stock of such folk-songs Dr. Dvořák thought to find in the United States was the stock of half-African, half-European melodies sung by the plantation Negroes. In his estimation (if I understand him aright) these Negro melodies ought to bear the same relation to the more highly developed American music that the people's song does in Germany or other European countries to the higher developments of music by the great classic and romantic masters in such countries. The thematic material of all the movements of this symphony is accordingly either borrowed from, or imitated from, Negro music. If there are comparatively few themes, or parts of themes, in the symphony that are actually taken from Negro plantation songs, they have at least something of the Negro character.

As for the origin of most of the Negro melodies, this is still to a great extent problematical; it is highly probable that they are for the most part of very mixed origin. Native African elements are undoubtedly to be found in them; but the form in which they have been handed down by oral

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tradition in the South has probably been largely modified by French-Creole, Hispano-Indian, and Methodist camp-meeting influences ; all that we know definitely is that they are the popular music of the Southern American Negro (or were in *ante bellum* days), and that they have a strongly marked character of their own. It is also to be noted that not a little of the characteristic spirit of these melodies must have found its way into a class of songs which have long been regarded — in the North at least — as having something of the Negro tang to them ; that is, the “popular” songs (in another sense) of burnt-cork Negro minstrelsy. Before the war, we in the North knew little, or nothing, of the real Southern plantation songs ; what stood in our minds as “Negro melody” was represented by the once universally popular songs of the late Stephen Collins Foster : *Old Folks at Home*, *Old Uncle Ned*, and the like. No doubt there must have been something of the true, genuine plantation ring to these songs ; Foster was born, and lived a good part of his life, in Pittsburg, Pennsylvania ; but he often went to Virginia, and must have heard a good deal of Negro singing there in the thirties, forties, and fifties. No doubt the purest spring of Negro melody was to be found in the Southern States, especially the Gulf States, — also perhaps in Kentucky and Tennessee, — but a good deal of the same melodic spirit must have been found in the songs of the Virginia Negroes, and Foster undoubtedly transferred something of it to his own songs, if in a rather diluted condition. Still it is also highly probable that the “Negro” element in Foster’s songs — and in others of a similar grade — had as little to do with the real Negro spirit as the so-called “Turkish” element in Mozart’s or Beethoven’s “Turkish Marches” had with the real melodic essence of Oriental music. It is well known that what Mozart, Beethoven,

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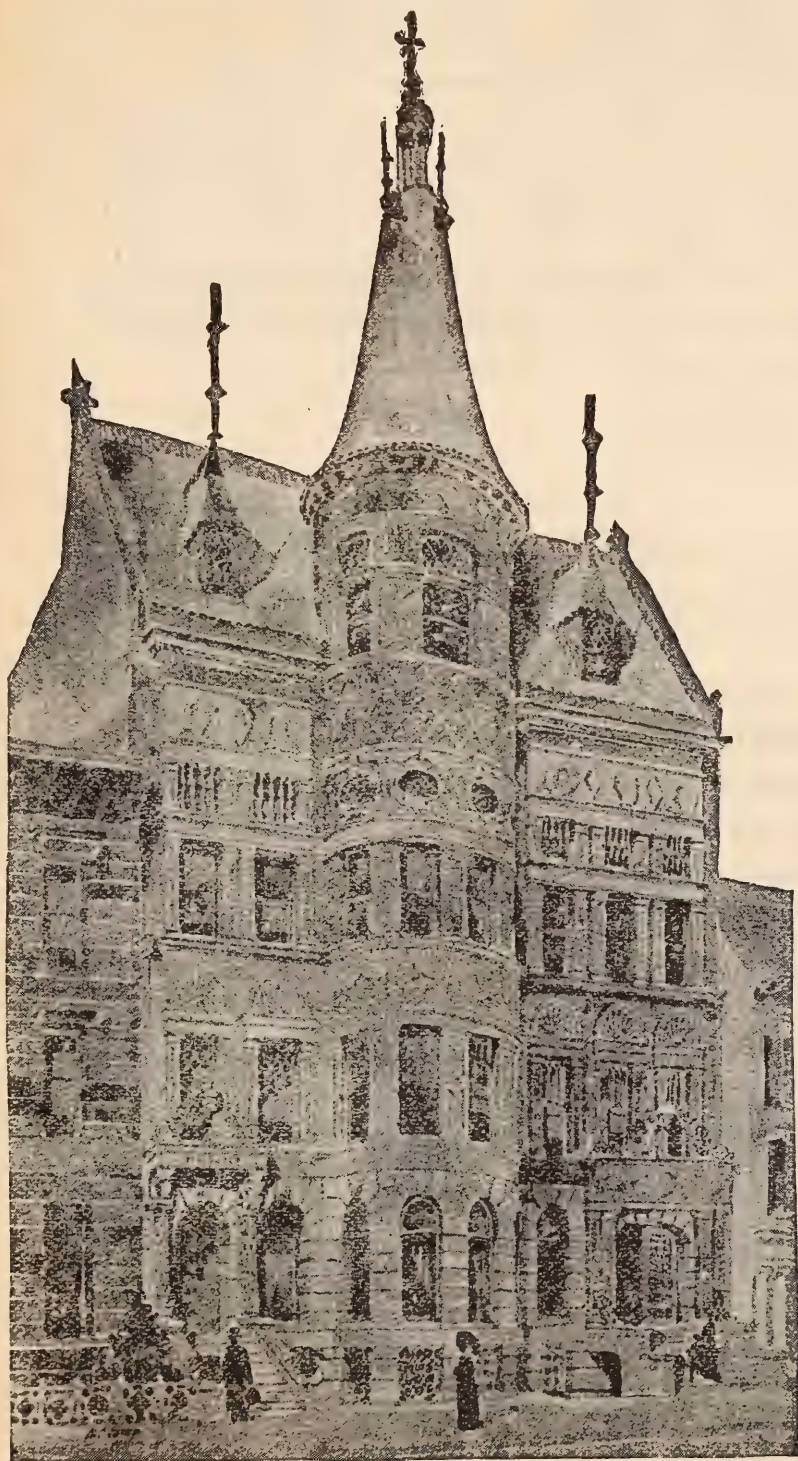
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and other German composers of their day considered to be Turkish music was as un-Turkish as possible; it was a sort of music that the German mind accepted as not inexpressive of the Turkish national character,—which was traditionally a warlike one,—but had as much likeness to real Turkish music as black has to white. Foster and his peers may very likely have attributed certain melodic turns to the Negro race which in no wise belonged to its music, but rather embodied the Northerner's or Middle-state man's musical ideal of the Negro. But the melodic cut that Dr. Dvořák has tried to reproduce in the themes of this symphony is not that of the popular, or once popular, Negro minstrel songs, but that of the plantation melodies themselves.

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## ENTR'ACTE.

### FOR THE PROTECTION OF SYMPHONY COMPOSERS.

BY HANS VON BÜLOW.\*

It is well known that the honored concert public has hitherto disdained adopting the praiseworthy custom of the audience at the Conservatory Concerts in Paris, or the Gewandhaus Concerts in Little-Paris, that is to say, of arriving as punctually at the time appointed for the music to begin

\*This short article was written by von Bülow in the last year of his conductorship of the concerts of the Philharmonic Society in Berlin. But his sickness and consequent resignation came before the article could be printed in the programme-books for the concerts, and it was withheld. Mr. Hermann Wolff, manager of the concerts, at last had it published as preface to the programme-book for the concert given on October 15, 1894.—W. F. A.

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as is, *e. g.*, the indispensable condition of taking railway trains—for business journeys as well as for pleasure trips. Under existing conditions it is hardly possible to place a long composition in several movements, a suite, serenade, or symphony, at the beginning of a programme. The streaming in of crowds of “the belated” after the first, and even the second, movement of a symphony very sensibly impairs or disturbs the uninterrupted enjoyment of the same by attentive punctual listeners,—not to speak of the mental concentration and elevated mood of the performers being likewise put in jeopardy by the æsthetically intolerable long waits. If a symphony is placed at the end of a programme, as is to a certain extent the rightest way logically, as it may be looked upon as the crowning of the programme edifice, then do the above-mentioned evils attend not the first two, but the last two movements of a symphony. Instead of “the belated,” it is now “the early” whose cloak-room march makes havoc with the dignified and delightful progress of the instrumental work of art. That conductor who is fully conscious of constituting himself the attorney of the composer, or work, he represents, sees no other means of avoiding or mitigating such threatened injustice to his “client”—unless he sees fit to tack on a patriotic hymn, as “Parting March of the Guests”—than that of following up the symphony with a short, classic, well-known piece of music which will keep in its seats that portion of the audience which has been brought up worthily to respect the composer’s name, while the æsthetically permissible intervening wait will allow the other portion to bring its hurry into unison with a proper regard for “its neighbor.”

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Forms are everything, and yet nothing. They are the outside of some-

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thing. But there never was an outside without an inside ; neither was there ever an inside without an outside. Take the so-called symphonic form ; what is it but the external garb of a certain sort of coherent musical thought ? And yet countless seemingly musical people would make you think that the symphonic form was something in itself, no matter whether there were musical thought under it or not ! To be sure, there are some recognizable forms with no more in them than there is outside : the quasi-sphere of the child's balloon, for instance, which only a nursery-maid's credulity believes to be filled with a different gas from that we breathe. Perhaps some symphonic forms are filled and blown out to rotundity with much the same,—or, if lighter, surely not with inflammable material. Some people seem to think the form especially meant to contain such thin stuff. But a visible and tangible sphere is not necessarily hollow — that is, filled with aëriform matter ; neither is the symphonic form unavoidably without solid contents.—DIOGENE CAVAFIASCHETTO, *La filosofia delle cose rare*.

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Music is the universal language, that's certain. But, if the folk nowadays don't keep a sharp look-out, they'll find that the business of interpreter — or dragoman — in music is quite as paying a trade as it has long been in old cathedrals or outlandish shopping-places. Only there are some old travellers who give the interpreter good wages to move on and leave them to their own devices. Perhaps the time may come when the musical dragoman may find it to his best advantage to earn his living by being paid to move on, who knows? — MONTGOMERY BULLYCARP, *The Transcendental Traveller's Guide*.

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The first movement, Praeludium: *Allegro non troppo* in D minor (3-4 time), presents the persistent working-out of one theme in contrapuntal fashion against several counter-figures. It is much in the style of the older orchestral preludes, before the days of the sonata and symphony.

The second movement is omitted at this concert. The third movement, Variations and March, *Allegro moderato quasi Andantino* in B-flat minor (4-4 time), used to be exceedingly popular both in this country and in Germany some twenty years ago, and was often given by itself, apart from the

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rest of the suite. It consists of twenty-three variations and a march on a simple theme of sixteen measures, which is first given out in octaves by the violas, 'celli, and basses. The variations are all contrapuntal in character and often very elaborate. The march is in reality a twenty-fourth variation.

The fourth movement, Introduction: *Andante* in D major (4-4 time) and Fugue: *Allegro moderato* in D major (4-4 time), opens with some grave counterpoint in the strings and wood-wind, much like contrapuntal improvising on the organ. This short introduction is followed by a brilliant tonal fugue which is developed with great elaboration, the augmentation of the subject in the trombones, near the end, being particularly effective.

This suite is scored for full modern orchestra, without bass-tuba or any exceptional instruments.

BEDŘICH SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He was principally a dramatic composer, but also a distinguished pianoforte virtuoso, being a pupil of Liszt on that instrument. He also studied under Ikavec at Neuhaus and Proksch in Prag. In 1848 he opened a music school in Prag, where he afterwards married the then noted pianist, Kateřina Kolar. In 1856 he went to Sweden, and was appointed director of the Philharmonic Society in Gothenburg. He made a concert tour through Sweden and Germany in 1861. In 1866 he was appointed *Kapellmeister* at the National-Theater in Prag, which post he continued to hold up to 1874, when his total deaf-



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ness forced him to resign. His deafness had been increasing for some years, and three of his operas were written after he had completely lost the power of hearing. At last he became hopelessly insane, and died in the City Insane Asylum in Prag.

Like most Slavs, Smetana was an enthusiastic admirer of Berlioz and Liszt; he was also a warm admirer of Wagner and his works. The chief aim of his life was to found and cultivate a national Czech school of composition, in which aim he was something more than partially successful, as is proved by his own works and those of his most distinguished pupil, Antonín Dvořák. But there was nevertheless a time when his strong Wagnerian tendencies brought him into discredit in Prag, it being said that he was attempting to Teutonize Czech music and obliterate its national characteristics. He, however, rose superior to this carping; for he was and remained the most thoroughly popular of Bohemian composers in his own country, although his fame hardly crossed the frontier during his lifetime. All his operas, of which there are eight, were written on subjects taken from Czech life and history, the libretti being in the Czech language. Here is the list of his dramatic works:—

*Braniboři v Čechách* (The Brandenburgers in Bohemia), brought out in Prag on January 5, 1865.

*Prodaná nevěsta* (The Sold Bride), *ibid.*, May 30, 1866.

*Dalibor*, *ibid.*, May 16, 1868.

*Dvě vdovy* (The Two Widows), *ibid.*, March 28, 1874.

*Hubička* (The Kiss), *ibid.*, in the autumn of 1876.

*Tajemství* (The Secret), *ibid.*, 1878.

*Libuša*, *ibid.*, June 11, 1881.

*Čertova stěna* (The Devil's Wall), *ibid.*, October 15, 1882.

Besides these operas he wrote the following symphonic poems: *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Vlast* (My Country), a connected series of six symphonic poems on Czech subjects, and *The Carnival of Prag*. Festival March for the 300th Shakspeare Jubilee, a pianoforte concerto, two string quartets (one of which, entitled *Aus meinem Leben*, is supposed to express his grief and sufferings after his deafness had become total), and a pianoforte trio are also to be noticed.

Smetana's life was, upon the whole, an unhappy one; his operas succeeded in Bohemia, to be sure, but he died long before even one of them was given anywhere else, and he met with much opposition and want of true appreciation at home. With the production of his *Dalibor* the charge of lack of musical patriotism was brought against him, and it took almost the whole remainder of his life to persuade people that he was really not



trying to "Germanize" Czech music. The first of his works to bring him general renown as an opera composer was *Prodaná nevěsta*, probably the one he himself least valued, it being a comic opera of generally light character. This work was given in Vienna in 1892,—eight years after the composer's death,—and had an enormous success; since then it has passed into the repertory of every important opera-house in Germany, and four of his operas are announced as in the repertories of leading German theatres for the coming winter. With the exception of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*, no other opera has been so successful with the German public for many years; critics have called it the best comic opera since Lortzing and von Weber.

OVERTURE TO "THE SOLD BRIDE," IN F MAJOR. BEDŘICH SMETANA.

This overture begins *vivacissimo* in F major (2-2) time, with a strong assertion of its principal theme by all the violins, violas, 'celli, and woodwind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,—what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,—the second violins leading off, to be followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and, according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then



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as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

The overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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## PROGRAMME

OF THE

# FIFTH CONCERT

Wednesday Evening, February 20,  
At Eight.

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## Fifth Concert, Wednesday Evening, February 20, At Eight.

### PROGRAMME.

Josef Haydn      -      Symphony in G major (Breitkopf & Härtel, No. 13;  
Peters, No. 8)

I. Adagio (G major)	-	-	-	-	-	3-4
Allegro (G major)	-	-	-	-	-	2-4
II. Largo (D major)	-	-	-	-	-	3-4
III. Menuetto: Allegretto (G major)	-	-	-	-	-	3-4
Trio (G major)	-	-	-	-	-	3-4
IV. Finale: Allegro con spirito (G major)	-	-	-	-	-	2-4

Mendelssohn      -      -      -      -      -      Overture, "Fingal's Cave"

Karl Goldmark      -      -      -      Concerto for Violin, in A minor, Op. 28

I. Allegro moderato (A minor)	-	-	-	-	4-4
II. Air: Andante (G major)	-	-	-	-	3-4
III. Moderato (A minor)	-	-	-	-	4-4
Allegretto (A minor)	-	-	-	-	3-4

Georges Bizet      -      -      -      "L'Arlesienne," Orchestral Suite No. 1

I. Prélude: Allegro deciso; Tempo di marcia (C minor)	4-4
Andante molto (A-flat major)	4-4
Un peu moins lent (C major)	4-4
II. Minuetto: Allegro giocoso (E-flat major)	3-4
III. Adagietto: Adagio (F major)	3-4
IV. Carillon: Allegretto moderato (E major)	3-4

Hector Berlioz      -      Overture, "The Roman Carnival," in A major, Op. 9

Soloist, Mr. CÉSAR THOMSON.

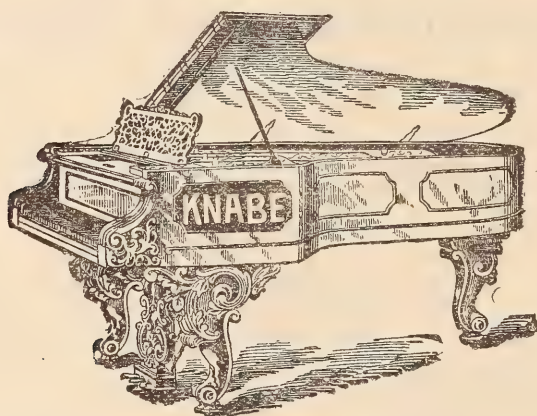




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FRANZ JOSEF HAYDN was born at Rohrau, Lower Austria, on March 31 (April 1), 1732, and died at Vienna on May 31, 1809. He was the second child of Matthias Haydn, a wheelwright, and Maria (born Koller), daughter of Count Harrach's cook and *Marktrichter*, or steward. The family came originally from Hainburg, a town four leagues from Rohrau, near the Danube. Both Josef's parents were musical; he got his first musical instruction from his step-grandfather, Johann Mathias Frankh, a schoolmaster in Hainburg, whose school he attended when six years old. His mother would have had him educated for the priesthood; but his father seems to have thought otherwise, for he was brought up from the first as a musician. While the boy was with Frankh, Georg Reutter (not then *von* Reutter), court-composer and Kapellmeister at the Stephans-Kirche in Vienna, happened to be passing through Hainburg, and was so much struck with young Haydn's voice and talent that he offered him a position as chorister at the Stephans-Kirche. The parents consented, and Haydn left Hainburg for Vienna in 1740. In Vienna he studied Latin, religion, writing, and arithmetic; also the violin, the clavichord, and singing (probably under Gegenbauer and Finsterbusch). But von Reutter (who was ennobled soon after his return to Vienna) looked upon him merely in the light of a boy singer, and nothing was done about his theoretical instruction in music; even when it was found that the boy had been trying to compose on his own account, von Reutter gave him neither encouragement nor advice. In 1745 his brother Michael joined him at the Cantorei; and, as his voice was beginning to change, the new-comer soon supplanted him in the favor of von Reutter and Maria Theresa, who had much admired his voice at first. Haydn was now about fifteen; a

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practical joke he played on one of his fellow-choristers was found out, and he was dismissed from the institution with a sound thrashing. He was thus thrown upon his own resources ; but one Spangler, chorister at the Michaëlis-Kirche, and a friend who lent him 150 florins, helped him, and he got a few pupils, young as he was. He hired a little room in the old Michaëlerhaus in the Kohlmarkt, and began studying composition by himself from the works of Philipp Emanuel Bach. In 1752 he wrote a musical farce, *Der neue krumme Teufel*, which was given with much success at the Stadttheater and brought him in no little money. Metastasio introduced him to the de Martines, a Spanish family living in Vienna, and he was engaged to give music lessons to the eldest daughter ; here he met the great Porpora, who engaged him as accompanist. Porpora gave him the only regular theoretical instruction he ever had, in return for his services as accompanist, and in other more menial capacities ; but Haydn mastered all the most important musical literature of the day, especially Fux's *Gradus ad Parnassum*, by himself. In 1755 he wrote his first string quartet for Karl Joseph, Edler von Fürnberg, who recommended him in 1759 to Count Ferdinand Maximilian von Morzin, who engaged him as music director and *Kammercompositor* at his country-seat at Lukavec, near Pilsen.

His salary was 200 florins with board and lodging ; here he wrote his first symphony. On November 26, 1760, he married Anna Maria Keller, a woman three years his senior and a perfect Xantippe in temper, who did all in her power to make him miserable. Soon after this Count Morzin gave up his band, and Haydn entered the service of Prince Paul Anton Eszterházy at Eisenstadt, as second Kapellmeister under Werner. After

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Werner's death he was made first Kapellmeister under Prince Nicolaus Eszterházy, both at Eisenstadt and at Eszterház, the prince's new summer residence near Süttör, on the Neusiedler-See. Here he composed most of his operas. When his patron died, in 1790, he retained his title of Kapellmeister with an annual pension of 1,000 florins, under his successor Prince Anton; but, as the greater part of the band was dismissed, he moved to Vienna. The news of Prince Nicolaus's death induced Salomon, of London, to come to Vienna in the hope of engaging Haydn for the English capital; Haydn accepted, and the two arrived in London in January, 1791. His success in England was enormous, and Oxford gave him the degree of Mus. Doc. in July. He wrote his twelve, so-called, "great" symphonies for Salomon's concerts. He returned to Vienna in 1792, stopping at Bonn, where he met the young Beethoven, and passed favorable judgment on a cantata of his. In December of the same year Beethoven came to Vienna to study under him. In 1794 Haydn made a second, equally successful visit to London, returning home in August, 1795. In January, 1797, he left his house in Vienna for one he bought in the Mariahilf suburb (Windmühle, 73 Kleine Steingasse — now 19 Haydngasse), and went to Eisenstadt only for the summer and fall of every year. The great works of the last ten years of his life were the *Creation* and the *Seasons*. His health was considerably enfeebled, but he kept on composing to the end. He died during the siege of Vienna by the French. To Haydn we owe the firm establishment of the so-called cyclical forms of instrumental composition, the sonata and its cognate forms; he left the sonata, symphony, and the corresponding forms of chamber-music in the condition in which they needed but the further extension, applied to them by Beethoven and

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others, to be what they are at the present day. Whether it was he or the Italian, Boccherini, who first applied the sonata-form to the string quartet and quintet, does not seem to be settled beyond all doubt; but the glory of it has generally been attributed to Haydn.

SYMPHONY IN G MAJOR . . . . . JOSEF HAYDN.

This symphony, which was written for Paris in 1786, is designated as "Letter V" in the catalogue of the London Philharmonic Society, and is No. 13 in the edition of Breitkopf & Härtel, and No. 8 in that of Peters.

The first movement opens with a short slow introduction, *Adagio* in G major (3-4 time), consisting for the most part of strong *staccato* chords, alternating with softer passages. The main body of the movement, *Allegro* in G major (2-4 time), begins with the dainty first theme, given out *piano* by the strings (without double-basses) and repeated *forte*, with a new counter-figure in the bass, by the full orchestra. This is followed by some strong passage-work which soon develops into a subsidiary theme of more chromatic character, the intimate relation of which to the first is, however, not to be overlooked. This passage ends in the key of the dominant, D major. Then follows a short *piano* and *pianissimo* passage which seems to be intended to do duty for a second theme (it is in the dominant), but is really little more than a melodic variation of the first. Some more passage-work leads to an equally short conclusion-theme,—first in the oboes and bassoon, then in the strings,—which is also but a variation of the first theme, and some more *fortissimo* passage-work brings the first part of the movement to a close with a sudden modulation back to the tonic. This first part is then repeated. The free fantasia is long, for Haydn, and

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quite elaborate contrapuntally. The third part of the movement is entirely regular, the second and conclusion themes now appearing in the tonic; it is extended at some points by more development than was to be found in the first part; the first theme, too, is presented with a more elaborate juxtaposition of counter-figures than at first. There is also a short coda, on the first theme. The form, albeit already fully established, reminds one—in the want of marked individuality in the second and conclusion themes, both of which are derived from the first, and but little developed—a little of the estate of the Symphony during the pre-Haydnite transition period.

The second movement, *Largo* in D major (3-4 time), opens with a beautiful serious melody, sung in octaves by the oboe and 'celli, to an accompaniment in the violas, double-basses, bassoon, and horn, each period being followed by a modulating passage in all the strings. This theme is then repeated, still in the oboe and 'celli, with a richer accompaniment, the first violins pitting a light, airy counter-figure against it. Some sterner *fortissimo* harmonies in the full orchestra lead to a transitional passage, first in the higher wood-wind, then in the strings, after which the theme is repeated again by the full orchestra (without trumpets or drums, however), with the melody at first in the first violins and flute, then in the oboe and 'celli, the accompaniment growing more and more elaborate. The development of the rest of the movement is carried on on the same lines, the melodious theme returning twice more,—the first time in F major, with the melody in the first violins and 'celli in unison, the second time in D major, the melody being now in the first violins and oboe in unison, over a waving arpeggio accompaniment in the second violins. A very brief Coda closes the movement.

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The third movement, Menuetto: *Allegretto* in G major (3-4 time), is in the regular form of Minuet and Trio, in its simplest estate. The Trio is in the tonic.

The fourth movement, *Allegro con spirito* in G major (2-4 time), is a brilliant rondo on a single theme, with some subsidiary passage-work and not a little contrapuntal working-out here and there. Its form, although extremely simple, is very fully developed; it is one of the prime favorites among Haydn's symphonic rondos, and brings the symphony to the most brilliant and vivacious conclusion. The theme, that of a peasant contra-dance, is a model in its way.

The symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, the full orchestra being employed in all four movements.

#### OVERTURE, "FINGAL'S CAVE," IN B MINOR, OP. 36.

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This overture was begun in Rome in the winter of 1830, about a year after Mendelssohn's visit to Staffa with Klingemann. The original MS. score, dedicated to Franz Hauser, is dated: Rome, Dec. 16, 1830, and bears the title *Die einsame Insel* (The Lonely Island). A second MS. score, dated London, June 20, 1832, differs considerably from the first, especially in the working-out. The first published score (Breitkopf & Härtel, Easter, 1834) bears the title *Fingals Höhle*. Later the title was changed to *Die Hebriden* (The Hebrides), by which name the overture is generally known in this country. The first performance of the first version was by the London Philharmonic Society, on May 14, 1832. The overture was given in New York by the Philharmonic Society in the season of 1852-53.



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The overture is in the regular overture form, the first theme coming in at the very beginning in the violas, 'celli, and bassoons, in B minor; the second theme entering somewhat later than usual in the relative D major in the 'celli, clarinets, and bassoons, after a good deal of development of the first. The conclusion-theme, which is but a rhythmic variation of the first theme, comes in *fortissimo* on the full orchestra, in D major, and leads to an ascending fanfare on the horns and trumpets on the notes of the chord of D major, which ends the first part, and introduces the working-out. This begins *pianissimo* with the first theme in the violas, 'celli, and double-basses against tremulous harmonies in the violins: every phrase of the theme is almost immediately followed by a loud call from the wood instruments,—now from the wood, now from the brass. This loud call gradually assumes a shape very like that of part of the first theme itself. The effect of the fragments of the theme in the lower register of the strings, against the tremulous accompaniment of the violins,—all kept in a mysterious *pianissimo*,—interrupted ever and anon by the wild screams of the wind instrument, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of "*grand paysagiste*" that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music: there is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft,

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*staccato* with *legato*, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream and the winds whistle, smell the salt sea-weed on the rocks. The third part, which follows the working-out, is somewhat curtailed from the first, and leads soon after the second theme to a short but brilliant coda, with which the overture ends. The work is scored for the standard classic symphony orchestra, with trumpets and drums, but with only two horns, and no trombones.

KARL GOLDMARK (born at Keszthely, Hungary, on May 18, 1832 — still living) is undoubtedly the most successful dramatic composer in Germany at the present day. Indeed, he is the only living German whose operas hold an established position in the repertory of the principal opera houses in Germany and Austria and have made their mark in other countries as well. As a young man, he won some reputation as a violinist and composer of chamber music; but it was in 1865 that his concert overture, *Sakuntala*, attracted general attention to him as a composer. This work soon made its way all over Germany, was heard and admired in England, and crossed the Atlantic to the United States, where it immediately became a standard item in the current concert repertory. Few compositions by a hitherto little known composer have been received so immediately with open arms by the musical world at large; in Boston it was given three or four times in the same season at the symphony concerts of the Harvard Musical Association, and its success was equally brilliant in New York and elsewhere.

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In 1875 Goldmark's first grand opera, *die Königin von Saba*, was brought out with unquestioned success at the Court Opera in Vienna, and very soon made its way to the capitals in North and South Germany. Ten years later it was given at the Metropolitan Opera House in New York. In 1876 an orchestral suite (called a symphony), *Ländliche Hochzeit*, came out in Vienna, and, like the *Sakuntala* overture, was not long in being heard all over the musical world. His overture to Kleist's drama, *Penthesilea*, which came out in 1880, had a similar success, although its popularity has never quite equalled that of the *Sakuntala*. In 1886 his second opera, *Merlin*, was successfully given in Vienna, and made its way to the boards of the Metropolitan in New York a year later.

Goldmark is an exceedingly laborious composer, much addicted to self-criticism, and taking the greatest pains with his writing. He is noteworthy for the sensuous (rather than passionate) warmth of his melody and harmony and the gorgeous splendor of his orchestral coloring. There is a certain cosmopolitan flavor to his music, it often showing the influence of French example quite as plainly as it does that of German models, which may possibly be accounted for by his Jewish blood. He has been charged, and not without reason, with a somewhat monotonous richness and lusciousness of coloring, rather apt to cloy the ear after a while. Wagner once said, after listening to the first act of the *Königin von Saba* in Vienna: "It is curious how heavily these young fellows score!" Indeed, Goldmark, though he shows unmistakable signs of French influence,—notably that of Gounod, with whose genius his talent has not a little in common,—can hardly be said to have caught the characteristically French finesse and sense of measure in coloring; his orchestration is exceedingly rich, sono-



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rous, and luscious, but has, upon the whole, comparatively little individual aroma, and strikes one after a while as rather methodical than poetic. Yet the man's individuality is strongly marked, and almost everything he has written bears its stamp quite plainly.

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The first movement of this concerto, *Allegro moderato* in A minor (4-4 time), begins *forte* in the strings, clarinets, and bassoons with an announcement of a theme, the rôle played by which in the movement is not easily characterized in traditional terms. It is here announced and developed by the orchestra at the beginning of the movement, it afterwards forms the whole thematic material treated in the short free fantasia, and occurs again in the Coda; but it is neither of the principal themes of the movement nor one of their subsidiaries; the rôle it plays is principally episodic. It has a sharply defined rhythmic character, and, as has been said, is developed by fuller and fuller orchestra to form the introductory *ritornello* of the movement. It leads immediately to the entrance of the solo violin on the first theme in A minor, a melody which is developed at length by that instrument over a simple accompaniment, mostly in the strings. After this first theme has been developed, a few measures of florid passage-work in the solo violin lead to its taking up the first few measures of the initial episodic theme, against *staccato* chords in the orchestra; but it soon drops it again, and proceeds to some brilliant arpeggio passage-work against some more developments of the second part (*antithesis*) of the first theme by the violins, oboe, and clarinet. A modulation to G major, and then to E minor (minor of the dominant of the principal key), leads to the broader, but hardly more *cantabile* second theme, which is given out and developed at length by the solo instrument over an accompaniment in the strings and some of the wood-wind. It is noticeable, as a point in orchestration, that, wherever this passage rises into the higher shifts of the solo violin, that instrument is doubled in the lower octave by the clarinet. It is also to be noticed that some phrases in this second theme bear a sort of rhythmic relationship to the initial episodic theme, different as the general character and aspect of the two themes is. At the end of the second theme comes a somewhat sudden change to E major, and the solo violin proceeds to play brilliant arpeggio passages against a further development of the antithesis of the first theme in the orchestra, leading to a *forte tutti*

passage in the full orchestra, with which the first part of the movement closes in E major.

Now the free fantasia begins; it consists of the exposition and brief working-out of the initial episodic theme as a tonal fugue in E minor (perfectly regular, save that the fourth entry is on the subject instead of on the response\*), the voices entering in the following order: 1st, violas on the subject; 2nd, second violins on the response; 3rd, first violins on the subject; 4th, 'celli and double-basses on the subject. In the free diversion which follows and ends the free fantasia the instrumentation grows fuller and fuller until the full force of the orchestra is called into play. In this short free fantasia the solo instrument takes no part.

The third part of the movement begins in A minor with a brief unaccompanied passage in double-stopping for the solo violin, leading almost immediately to the regular return of the first theme in the tonic, played much as before by the solo instrument (which is again backed up by the clarinet when it rises into the very high shifts), and followed by some brilliant passage-work leading to the second theme, now in the tonic, A minor. This theme, too, is carried through very much as in the first part of the movement, and leads directly to the Coda, which is comparatively long. Throughout its extent the solo violin plays brilliant florid passage-work, at first against some more developments on the initial episodic theme in the orchestra, then in a *stretto* (*Poco animato*) on some

---

\* The subject of a regular tonal fugue either begins on the tonic (first degree of the scale) and passes to the dominant (fifth degree), or else begins on the dominant and passes to the tonic. The response is nearly the exact reproduction of the subject, except that it follows precisely the opposite course; when the subject begins on the tonic and passes to the dominant, the response begins on the dominant and passes to the tonic, and *vice versa*. This necessitates a slight change in some of the intervals of the response, which change is called the "tonal mutation."

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figures taken from part of the second theme, the movement ending with a short vigorous *tutti* on the episodic theme.\*

The second movement, Air: *Andante* in G major (3-4 time), begins with some rather austere and ecclesiastical-sounding harmony in the muted strings, opening in F major (as far as tonal nomenclature is in place here) and at length modulating to G major, on the full tonic chord of which key the solo violin enters with a simple melody, carrying it through to a plain harmonic accompaniment in the muted strings to its full length of sixteen measures. The mode now changes to G minor, and the solo instrument proceeds with some free melodic developments on figures taken from the preceding theme, accompanied in plain harmony, now by the clarinets, bassoons, and horn, now by the muted strings, now by both groups, until at last the original theme comes back in G major, played by the solo violin either an octave higher or lower than before (the passage stands both ways in the score), and a short coda brings the movement to a close.

The third movement opens with five measures of *Moderato* (4-4 time) for the orchestra,—calls on the horns and bassoons, a short chromatic passage in the strings, and two sustained chords in the wood-wind. Then comes the main body of the movement, *Allegretto* in A minor (3-4 time), in which the solo instrument gives out and develops a jaunty little Polacca theme, the principal one of the movement. The form is that of an extended rondo on one principal theme and several subsidiaries (more or less derived from it), and contains a long and elaborate unaccompanied cadenza for the solo

\* This "episodic" theme might, at a pinch, be taken as the subsidiary to the first theme of the movement. What militates against its being so considered is that, in the first place, it begins the movement; and then that its appearance in the proper place for the first subsidiary (in the first part, for it is omitted in the third) is exceedingly fragmentary,—more like a passing reminiscence of something already heard than the announcement of new material.

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violin, together with much brilliant passage-work for the same in other parts. The movement ends in A major.

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This is the first of two orchestral suites arranged by the composer from his entr'actes and incidental music to Alphonse Daudet's drama of the same title, first given at the Théâtre du Vaudeville in Paris on September 30, 1872.

The first movement, Prélude: *Allegro deciso (Tempo di marcia)* in C minor (4-4 time), opens with the theme vigorously played *fortissimo* and in unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this, it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking

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the term "*andante*," not in its original Italian sense of "going," but in its technical, general musical sense of "slow"), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone\* plays a tender melody, at every other measure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The *Prélude* closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against

\*The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals (the even as well as the odd), and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high soprano" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.

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an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

The third movement, *Adagietto* in F major (3-4 time), is a short free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "carillon" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the "Pifferari" effect produced by Mozart in his scoring of the Pastoral Symphony in Handel's *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

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The subtitle of this overture is: "Second Overture to *Benvenuto Cellini*, to be played before the Second Act of the Opera." Its principal theme is taken from the Saltarello, danced on the Piazza Navona in Rome in the closing scene of the first act. The overture begins, *Allegro assai con fuoco*, immediately with this theme, given out in *forte* by the violins and violas, and answered on the second measure in free imitation by the flutes, oboes, and clarinets, the horns, bassoons, trumpets, and cornets coming in on the third measure with a second response. Then follows a measure of sudden silence; light trills in the strings and a sudden flaring-up in the wood-wind and horns lead to a long-sustained E-sharp in the horn (Berlioz has had the fancy of putting his third and fourth horns in "E-sharp," instead of in F), which is answered by a low G-natural in the clarinet. The movement now changes from *Allegro assai con fuoco*, 6-8 time, to *Andante sostenuto*, 3-4 time; against a *pizzicato* accompaniment in plain harmony in the strings, the English-horn outlines a tender melody; soon the violas take up the song, against a counter-theme in the flutes, the movement developing later on into a duet between the English-horn and violas. Then some of the wood-wind and brass, together with the kettle-drums, triangle, and tambourines, strike up softly a lively dance-rhythm,—as of dance-music heard in the distance,—while the bassoons and 'celli, on one part, and the flute, oboe, English-horn, and violins, on the other, play the preceding tender love-melody in close canon; as the further development of this melody proceeds, the distant dance-music is hushed after a while, and, just as all is about to sink back into silence,

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rapid ascending and descending scales suddenly flare up in the wood-wind,— like a sudden irruption of a torch-bearing crowd into the silent square,— the tempo changes again to *Allegro vivace*, 6-8, and the strings begin softly to sketch out the theme and rhythm of the Saltarello. Here the main body of the overture begins. Berlioz does not follow the regular symphonic plan of the overture form at all; he here begins by building up his theme, as it were, out of small fragments, and then proceeds immediately with the development and working-out. There is no proper second theme; but, about the middle of the movement, as the wild dance-music grows softer and softer, the love-song of the introduction returns (not as a second theme, but as a counter-theme worked up contrapuntally against the principal one), first in the bassoons, then in the trombones and other wind instruments, and is made the subject of some quasi-canonical imitations, while the strings continue the rhythm of the Saltarello. The latter soon comes back in all its vigor, and is worked out afresh. The overture is scored for 2 flutes (of which one is interchangeable with piccolo), 2 oboes (of which the second is interchangeable with English-horn), 2 clarinets, 4 horns, 4 bassoons, 2 trumpets, 2 cornets, 3 trombones, cymbals, 2 tambourines, triangle, 1 pair of kettle-drums, and the usual strings.

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Season of 1894-95.

Mr. EMIL PAUR, Conductor.

Monday Evening, February 25,  
At Eight.

## PROGRAMME.

Ludwig van Beethoven - - - Symphony No. 7, in A major, Op. 92

- |  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| I. Poco sostenuto (A major)            | - | - | - | - | - | 4-4 |
| Vivace (A major)                       | - | - | - | - | - | 6-8 |
| II. Allegretto (A minor)               | - | - | - | - | - | 2-4 |
| III. Scherzo: Presto (F major)         | - | - | - | - | - | 3-4 |
| Trio: Assai meno presto (D major)      | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro con brio (A major) | - | - | - | - | - | 2-4 |

Gounod - - - - - Aria from "Sappho"

Bedrich Smetana - - - Overture, "Die verkaufte Braut"

Georges Bizet - - - "L'Arlésienne," Orchestral Suite No. 1

- |   |   |   |     |
|---|---|---|-----|
| I. Prélude: Allegro deciso; Tempo di marcia (C minor) | - | - | 4-4 |
| Andante molto (A-flat major)                          | - | - | 4-4 |
| Un peu moins lent (C major)                           | - | - | 4-4 |
| II. Minuetto: Allegro giocoso (E-flat major)          | - | - | 3-4 |
| III. Adagietto: Adagio (F major)                      | - | - | 3-4 |
| IV. Carillon: Allegretto moderato (E major)           | - | - | 3-4 |

Iomelli - - - Song, "Chi vuol comprar la bella Calandrina"

Daniel-François-Esprit Auber - - Overture to "Carlo Brosehi"

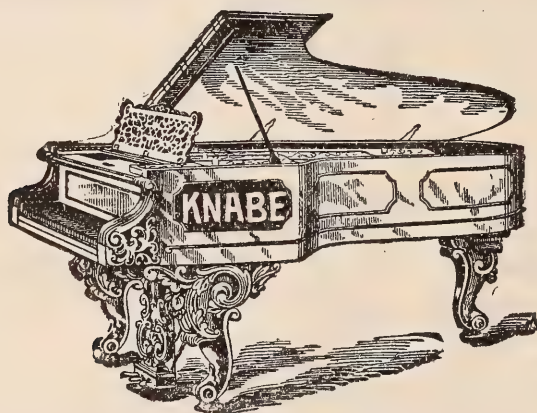
Soloist, Mrs. JULIE L. WYMAN.

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The seventh symphony has been called the apotheosis of the dance. Throughout all its four movements dance-rhythms prevail ; not the rhythms of the waltz, minuet, polka, nor of any especial known form of the dance, but dance-rhythms in the higher, ideal sense of the word, rhythms that seem to belong to some ideal dance in the realms of imagination and fancy, which impress the mind as dance-like by their buoyant vigor and persistency.

The first movement begins with a slow introduction, *Poco sostenuto* in A major (4-4 time), the opening measures of which strongly arrest the attention. Against loud *staccato* chords in the full orchestra, first the oboe, then the clarinets, then the horns, and lastly the bassoons outline a simple phrase of four notes in free imitation, the harmony growing fuller and fuller as each new instrument adds its voice. Soon soft ascending scale-passages in 3ds and 6ths appear in the violins and violas, interrupted by the first measure of the initial phrase played in soft harmony by the clarinets and bassoons, when, after a short rising *crescendo*, the phrase itself is given out *fortissimo* in imitation by the second and first violins against full chords in the wind instruments and strong ascending scales in the strings, each scale beginning in the depths of the basses and ending in the heights of the violins. After eight measures of this strong preparation the oboes, clarinets, and bassoons come in with a new, exquisitely graceful theme, the rhythmic swing of which, though it is in 4-4 time, somehow suggests the graceful, dignified movement of the old minnet,—very much, by the way, as the orchestral accompaniment to the recitative, “Comfort ye my people,” does in Handel’s *Messiah*, also in 4-4 time. This episode, given out in C major by the wooden wind, and embellished with dainty trills in the violins, is repeated by the strings against repeated sixteenths in the wind. Then the stormy working-out of the first phrase against ascending scales in the strings comes back, and is in its turn followed by a soft repetition of the minuet-like melody, this time in F major ; as the strings begin to develop it further, the basses and then the violins suddenly come in with a violent interruption, eight sixteenth-notes on E, beginning on high E and suddenly plunging down two octaves ; it is as if the basses and violins cried out all of a sudden : “A truce to this tender cooing ! we would be at something else !” The wind instruments answer with a regretful sigh ; but the strings again call out : “No !” The flute and oboe timidly try their hand at the sixteenth-notes on E, and are answered, this time more softly, by the violins ; another question comes in eighth-notes and again in



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quarter-notes from the flute and oboe, answered each time in kind by the strings; the air is full of preparation. Then the flute and oboe (still on E) strike up a lively 6-8 rhythm (dotted triplet), in which they are soon joined by the bassoons and horns, when with the fifth measure the wind instruments softly glide into the first theme of the main body of the movement, *Vivace* in A major (6-8 time). This theme, first given out by the flute over harmony in the other wind instruments and strings, has all the sunny blitheness of an idealized rustic dance played on a shepherd's pipe; but, as the strings come in in sterner octaves, imitating the phrases of the wind, the music acquires more and more strength, until after an expectant pause the whole orchestra precipitates itself upon the theme in *fortissimo* against a rushing counter-figure in the second violins and violas, and the phrase breathes forth nothing but the wildest and most exuberant joy.

After some time of this fierce ideal dance, a sudden modulation to C-sharp minor brings in what ought to have been the second theme; but its melodic and rhythmic relations to the first are so close that it is hard to recognize it as really a separate theme in itself; it is more like a new phase of the first theme. The same may be said of the little passage in E that comes in in the wood-wind and horns after a superb entry of all the strings in unison, and octaves on the notes C-sharp, C-natural, B; this joyous little passage has all the character of a short conclusion-theme, but is really nothing more than a new development taken from the first theme. It does not even fulfil the purpose of a conclusion-theme, for, after a sudden jump to C major, the orchestra sets out upon some still new developments of the first theme, which bring the first part of the movement to a close "with one foot in the air," as it were. The form of this first part is therefore so far irregular that, although divisions are to be recognized in it, corresponding to the regular first, middle, and concluding sections (usually represented by a first, second, and conclusion themes), the themes themselves, presented in these several divisions, all have one and the same origin, and are in the end nothing more nor less than different phases of the first (and only) theme.

The working-out in the second part of the movement, or "free fantasia," is long, brilliant, and elaborate; nothing Beethoven ever wrote is more sharply characteristic of his own peculiar style. The third part is a regular counterpart of the first, save that now the theme is given out *fortissimo* by the full orchestra, and then *piano, dolce* by the wood-wind, instead of vice versa as at first. The second period is now in A minor and the concluding one in A major. A long *crescendo* passage in the coda, where the violins keep elaborating a simple phrase against a *basso ostinato* ("obstinate" bass), has long been famous.



The second movement, *Allegretto* in A minor (2-4 time), has been from the beginning a prime favorite with audiences of every sort all over the musical world. In the old days of the first introduction of Beethoven's symphonies to the Paris public, when these "terrible" works had to be handled very gingerly, not to scare audiences away at the first dash, this *Allegretto* of the seventh symphony seemed so sure a card to the concert-givers that it was intercalated into the second symphony, in D major instead of the proper slow movement of the latter, to catch the audience's fancy. The stately tempo of this movement might seem to point to something more of the march character than to that of the dance; but it has the true dance quality, nevertheless: it calls to mind some of the slow, stately funereal dances of antiquity, as we find them described in the old Greek and Latin poets. In persistency of rhythm it even outbids the first movement.

A mournful blast of the wind instruments on the chord of A minor is immediately followed by the first theme, given out in soft harmony by the violas, 'celli, and double-basses; the theme is inconspicuous in itself, its melodic character being but little marked, and its effect being more due to its harmony and the solemn persistency of its rhythm. It is made the subject of a set of variations in canon form, with the addition of a far more melodious and emotionally expressive counter-theme. When the violas, 'celli, and double-basses have given the theme out in plain harmony, the second violins take it up, while the violas and 'celli in unison give out the melodious counter-theme; next the theme passes to the first violins, the second violins playing the counter-theme, while the violas and 'celli unite on a flowing accompanying arpeggio figure in eighth-notes. Lastly the theme comes in *fortissimo* in the wood-wind and horns, the first violins playing the counter-theme, the flowing arpeggio figure of the violas and 'celli now passing to the second violins, and the violas and basses playing a new arpeggio bass in the more nervous rhythm of the triplet. The *fortissimo* gradually falls back into *piano* again, and the second theme makes its appearance in A major in the clarinets and bassoons (afterwards joined by the flutes and oboes) against flowing triplet arpeggi in the first violins, while the basses still keep up the persistent rhythm of the first theme. The beautiful effect produced by some soft, sustained notes of the trumpets during this admirable second theme has been especially noted by Berlioz as one of Beethoven's finest and most original inspirations in instrumentation. Equally wonderful, and perhaps more noticeable to the average listener, is the perfectly simple, but none the less divinely beautiful, modulation to C major, at the entrance of the flute near the close of the second member of this theme. The present writer can well remember how the whole great audience at the Paris Grand-Opéra once nearly rose to its feet in a sudden outburst of admiration at this modulation.

The movement, like many of Beethoven's slow movements, is in a sort of stunted sonata-form; there is no conclusion-theme, and the first part



ends with the second theme ; then comes the working-out. It begins with a simple repetition, not of the first theme, but of its counter-theme, by the flute, oboe, and bassoon in double octaves over a more lively accompaniment in the strings ; then follows a short *fugato*, in which part of the first theme is taken as the subject and response, with a running phrase in sixteenth-notes as counter-subject. A brief *crescendo* leads to the triumphant return of the first theme in all the strings and brass, against which all the wood-wind plays the counter-subject of the preceding fugato as a contrapuntal accompaniment ; the original melodious counter-theme has vanished, not to return. We have now got well out of the working-out into the third part of the movement, and the second theme comes in as before in A major and with the same orchestration. It is, however, somewhat curtailed, the wonderful modulation to C major being omitted, and the theme passing directly to a short coda on fragments of the first theme. The movement ends, as it began, with a loud wail of the wind on the chord of A minor.

If the *Allegretto* is the great popular favorite, the ensuing *Presto* (in F major, 3-4 time) is the movement most admired by connoisseurs ; in it, and especially in the Trio (for it is in the scherzo form), the symphony rises to its highest pitch of glory. In this particular, Beethoven's A major symphony is like Schubert's great C major,—which is also an “apotheosis of the dance,” in its way ; in both these symphonies does the composer's genius reach its apogee in the Trio of the Scherzo. Another point of resemblance between the two symphonies is their persistency of key : three movements of Schubert's are in C major, the slow movement being in A minor ; three movements of Beethoven's seventh are in A, only the Scherzo being in F major. And even here Beethoven shows how strongly the key of A had taken possession of his mind, for the first section of this Scherzo modulates decisively to, and ends on, A major ; and the whole Trio, which is in D major, is, as it were, strung on a persistent dominant organ-point on the note A. The Trio is twice repeated, making the movement, which is conspicuous more for the beauty than the richness or variety of its thematic material, quite long.

The finale, *Allegro con brio* in A major (2-4 time), has been variously characterized by different commentators. Some have called it a peasants' dance, to which idea others have given a less respectful turn by calling it a dance of boors ; to others again the movement has suggested the dance of the Corybantes round the infant Jubiter's cradle. To the present writer it has all the characteristics of a furious peasants' dance, but endowed with an ideal, lofty beauty that makes the Corybantic idea by no means out of place. It is in an extended rondo form, full of the most tricky sudden modulations, but clinging nevertheless with considerable pertinacity to the original key,—as a rondo should. It is full of that boisterousness in which Beethoven often indulged himself in his finales, and which yet never seems vulgar.

BEDŘICH SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He was principally a dramatic composer, but also a distinguished pianoforte virtuoso, being a pupil of Liszt on that instrument. He also studied under Ikavec at Neuhaus and Proksch in Prag. In 1848 he opened a music school in Prag, where he afterwards married the then noted pianist, Kateřina Kolar. In 1856 he went to Sweden, and was appointed director of the Philharmonic Society in Gothenberg. He made a concert tour through Sweden and Germany in 1861. In 1866 he was appointed *Kapellmeister* at the National-Theater in Prag, which post he continued to hold up to 1874, when his total deafness forced him to resign. His deafness had been increasing for some years, and three of his operas were written after he had completely lost the power of hearing. At last he became hopelessly insane, and died in the City Insane Asylum in Prag.

Like most Slavs, Smetana was an enthusiastic admirer of Berlioz and Liszt; he was also a warm admirer of Wagner and his works. The chief aim of his life was to found and cultivate a national Czech school of composition, in which aim he was something more than partially successful, as is proved by his own works and those of his most distinguished pupil, Antonín Dvořák. But there was nevertheless a time when his strong Wagnerian tendencies brought him into discredit in Prag, it being said that he was attempting to Teutonize Czech music and obliterate its national characteristics. He, however, rose superior to this carping; for he was and remained the most thoroughly popular of Bohemian composers in his own country, although his fame hardly crossed the frontier during his lifetime. All his operas, of which there are eight, were written on subjects taken from Czech life and history, the libretti being in the Czech language. Here is the list of his dramatic works:—

*Braniboři v Čechách* (The Brandenburgers in Bohemia), brought out in Prag on January 5, 1865.

*Prodaná nevěsta* (The Sold Bride), *ibid.*, May 30, 1866.

*Dalibor*, *ibid.*, May 16, 1868.

*Dvě vdovy* (The Two Widows), *ibid.*, March 28, 1874.

*Hubička* (The Kiss), *ibid.*, in the autumn of 1876.

*Tajemství* (The Secret), *ibid.*, 1878.

*Libuša*, *ibid.*, June 11, 1881.

*Čertova stěna* (The Devil's Wall), *ibid.*, October 15, 1882.

Besides these operas he wrote the following symphonic poems: *Wallensteins Lager*, *Richard III.*, *Hakon Jarl*, *Vlast* (My Country), a connected series of six symphonic poems on Czech subjects, and *The Carnival of*



*Prag.* Festival March for the 300th Shakspeare Jubilee, a pianoforte concerto, two string quartets (one of which, entitled *Aus meinem Leben*, is supposed to express his grief and sufferings after his deafness had become total), and a pianoforte trio are also to be noticed.

Smetana's life was, upon the whole, an unhappy one; his operas succeeded in Bohemia, to be sure, but he died long before even one of them was given anywhere else, and he met with much opposition and want of true appreciation at home. With the production of his *Dalibor* the charge of lack of musical patriotism was brought against him, and it took almost the whole remainder of his life to persuade people that he was really not trying to "Germanize" Czech music. The first of his works to bring him general renown as an opera composer was *Prodaná nevěsta*, probably the one he himself least valued, it being a comic opera of generally light character. This work was given in Vienna in 1892,—eight years after the composer's death,—and had an enormous success; since then it has passed into the repertory of every important opera-house in Germany, and four of his operas are announced as in the repertories of leading German theatres for the coming winter. With the exception of Mascagni's *Cavalleria rusticana* and Leoncavallo's *Pagliacci*, no other opera has been so successful with the German public for many years; critics have called it the best comic opera since Lortzing and von Weber.

OVERTURE TO "THE SOLD BRIDE," IN F MAJOR.      BEDŘICH SMETANA.

This overture begins *vivacissimo* in F major (2-2 time), with a strong assertion of its principal theme by all the violins, violas, 'celli, and wood-wind in unison and octaves against mighty chords in all the brass and the kettle-drums. This vigorous theme soon becomes the subject of a fugue,—what the old Italian theorists called a "fugue of imitation," both subject and response entering on the tonic,—the second violins leading off, to be followed in turn by the first violins, violas and first 'celli, and second 'celli and double-basses; the exposition is followed by a vigorous passage for the full orchestra, which, according to fugue terminology, is a "diversion," and, according to the terminology of the overture form, is the first subsidiary. The fugal work continues, the wind instruments now taking part in it as well as the strings, and the subsidiary theme coming in every now and then as a counter-subject. A longish climax ends in a more extended homophonic development of the first subsidiary in *fortissimo* by the full orchestra, after which all the wood-wind, and then all the strings, again assert the first theme in unison and octaves against chords in the brass and kettle-drums, as at the beginning of the work. Now comes the second theme, a melody in the oboe, accompanied by the clarinets, bassoon, horn, and



second violins; it is little more than a passing episode, however, being hardly developed at all, and is followed by another melodious theme in the violins and first 'celli, against which the wood-wind pit the first subsidiary as a lighter counter-theme. After a very little of this, the first theme returns again in the wood-wind, then in the strings, and the fugal work begins afresh, and is carried out with considerable elaboration, leading, as before, to a resounding *fortissimo* of the full orchestra on the first subsidiary; this passage is somewhat more extendedly developed than the corresponding *fortissimo* was farther back, and leads at last to the re-entrance of the first theme in all the wood-wind and strings (minus the double-basses), as at the beginning of the overture, with the same strong chords in the brass. One thinks that the original fugue is to be repeated *da capo*, but no: with a sudden jump from F major to D-flat major, the flutes, and then the oboes, softly take up the first subsidiary; scraps of this theme keep coming in over sustained harmonies in the lower strings and wind, as the music dies away to *pianissimo*. Then fragments of the first theme reappear in the strings, and the theme is worked up to a rushing coda by the full orchestra.

The overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

ALEXANDRE CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize offered by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex æquo* to Lecocq and Bizet; and both operettas were brought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome. During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two move-

ments of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de l'Émir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Padeloup at his orchestral concerts; an orchestral suite, *Roma*, completed from sketches made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the *Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame. The highest hopes were entertained of him as one of the coming glories of French music,—hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

“L'ARLÉSIENNE,” ORCHESTRAL SUITE NO. I . . . . GEORGES BIZET.

This is the first of two orchestral suites arranged by the composer from his entr'actes and incidental music to Alphonse Daudet's drama of the same title, first given at the Théâtre du Vaudeville in Paris on September 30, 1872.

The first movement, Prélude: *Allegro deciso (Tempo di marcia)* in C minor (4-4 time), opens with the theme vigorously played *fortissimo* and in unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this, it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra



*fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term "*andante*," not in its original Italian sense of "going," but in its technical, general musical sense of "slow"), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-basses) the alto saxophone\* plays a tender melody, at every other measure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prélude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

The third movement, *Adagietto* in F major (3-4 time), is a short free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "*carillon*" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty

\*The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals (the even as well as the odd), and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high sopranino" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.



pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the "*Pifferari*" effect produced by Mozart in his scoring of the Pastoral Symphony in Handel's *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

DANIEL-FRANÇOIS-ESPRIT AUBER was born at Caën (Cavalδος), France, on January 29, 1784, and died in Paris on May 12, 1871. His father, Jean-Baptiste-Daniel Auber, was officer of the king's hunt, and an amateur musician; one of his uncles, Daniel Auber, was a painter. At first Auber had no idea of making music his profession, but took it up merely as an accomplishment, taking pianoforte lessons of Ladurner. He was sent to London to enter a business house. He soon found business not to his taste, and returned to Paris, where several chamber-compositions of his soon became well known in artistic circles. His first attempt at dramatic writing was resetting the text of an old comic opera, *Julie*, writing the orchestral part for strings only. This and another work were given with much success in private about 1812. But these amateur successes did not blind Auber to the fact that he still had much to learn; he began serious theoretical studies under Cherubini, which he continued with great ardor for a year or so. His first opera given in public was *le Séjour militaire*, in one act, which failed completely in 1813. After another failure in 1819, he scored a genuine success at the Théâtre-Feydeau (the then Opéra-Comique) with *la Bergère châtelaine* (3 acts) in 1820, and *Emma, ou la promesse imprudente*, confirmed his reputation the next year. About 1824, in which year his *Concert à la Cour* and *Léocadie* were brought out, a change in his manner was noticeable: his style became broader and more finished, his writing was, so to speak, on a larger scale; this tendency became still more marked with *le Maçon*, given in 1825, which is generally considered as marking the beginning of his second manner. This second period of Auber's closed in splendor with *la Muette de Portici*, given at the Académie de Musique in 1828. His masterpieces, *la Fiancée*, *Fra Diavolo*, *Lestocq*, *le Domino noir*, and *le Cheval de Bronze* belong to his third period. With *les Diamants de la Couronne*, brought out in 1841, his style began to expand still further, and, unlike most great composers, he entered upon a fourth period, to which belong his operas, *la Part du Diable*, *la Sirène*, and *Haydée*.

Auber was undoubtedly the greatest, as well as one of the most charac-

teristic, French writers of opéra-comique ; it was in this vein that he was most at home and won his greatest successes. Nevertheless, one of his grand operas, *la Muette de Portici* (better known in this country in its Italian version, *Masaniello*), is accounted his greatest masterpiece by some judges, and was moreover an epoch-making work. In *la Muette* Auber began that revolution in the style of French grand opera which was continued by Rossini in his *Guillaume Tell*, and completed—in a way of establishing a new formula—by Meyerbeer in his *Robert le Diable*. It will be not uninteresting to note the dates of first performances of these important works at the Paris Académie de Musique. *La Muette de Portici* was brought out on February 29, 1828 ; *Guillaume Tell*, on August 3, 1829 ; and *Robert le Diable*, on November 21, 1831.

Auber's was one of the longest active careers known in the history of music, although he did not enter upon it until the age of twenty-nine ; his first opera (publicly performed) was given in 1813, and his last, *Rêves d'Amour* (written at the age of eighty-five), in 1869. In 1825 he was named Chevalier of the Legion of Honor, and in 1829 admitted to membership in the Académie des Beaux-Arts de l'Institut de France. He wrote forty-two operas, exclusive of those written in collaboration with other composers, many ballets, and occasional pieces. Some of his very finest works were written when he was past the age of sixty.

#### OVERTURE TO "CARLO BROSCHI," IN E-FLAT MAJOR.

DANIEL-FRANÇOIS-ESPRIT AUBER.

*La Part du Diable*, opéra-comique in three acts, the text by Eugène Scribe, the music by Auber, was brought out at the Opéra-Comique in Paris on January 16, 1843. The work is generally known in Germany either by the title *Des Teufel's Antheil*, or *Carlo Broschi*. The story is taken from the life of Philip V. of Spain, who, after the death of his son, had fallen into a state of melancholy, from which he was restored to health and sanity by the singing of the great *castrato*, Farinelli (whose real name was Carlo Broschi), whom the Queen had employed for the purpose. Farinelli was afterward made prime minister. Afterwards Farinelli assumes the part of Satan in order to win Philip's consent to the union of a young student, Rafael d'Estuniga, with Caselda, Farinelli's sister, with whom the king was also in love. Mme Rossi-Caccia sang the part of Farinelli in the original cast of the opera.

The overture, one of Auber's most popular works in this form, is in the somewhat stunted overture-form generally affected by the Italian opera composers, and by the French in their lighter works, during the first two-thirds of the present century. That is, it is in the sonata-form, with the second part, or free fantasia, omitted ; the third part joins immediately on to the first.

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Hector Berlioz - - - Fantastic Symphony, in C major, Op. 14a

- |  |   |   |   |     |
|--|---|---|---|-----|
| I. Reveries—Passions: Largo (C minor)                      | - | - | - | 4-4 |
| Allegro agitato e appassionato assai (C major)             | - | - | - | 4-4 |
| II. A Ball: Valse, Allegro non troppo (A major)            | - | - | - | 3-8 |
| III. Scene in the Fields: Adagio (F major)                 | - | - | - | 6-8 |
| IV. March to the Scaffold: Allegretto non troppo (G minor) | - | - | - | 4-4 |
| V. A Walpurgis-Night's Dream: Larghetto (C major)          | - | - | - | 4-4 |
| Allegro (C minor and C major)                              | - | - | - | 6-8 |

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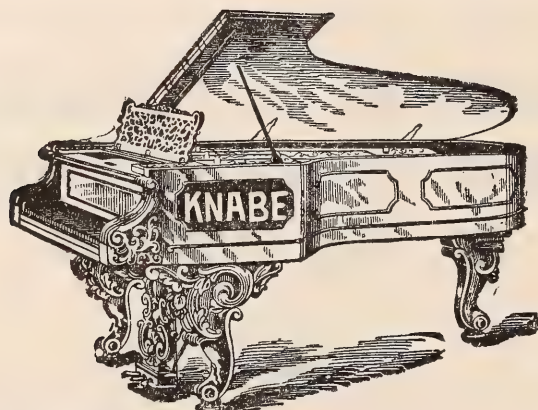
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A young composer, hopelessly in love, tries to kill himself with laudanum in an access of despair; but the narcotic dose proves insufficient to kill, it only throws him into a profound sleep, in which he sees the strangest visions. These visions are the subject-matter of the symphony.

In the introductory *Largo* of the first movement (the heading of the whole movement is "Reveries — Passions") he sees himself in that vague, objectless passionate condition of many a young man before he has met the *one* upon whom his affections are destined to be centred; the music expresses that vague *Sehnsucht nach der Liebe* (yearning after love) with which young hearts are not unacquainted. The principal theme of this *Largo*

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has a little history of its own. When only thirteen years old, Berlioz fell desperately in love with a beautiful young girl of eighteen, who lived near his father's house at la Côte-Saint-André. The name of the cruel fair one was Estelle. The young Hector did not avow his passion, perceiving well that Estelle appreciated the difference between their ages far more keenly than he was disposed to do, and that she, in her quality of young woman, looked upon him as a mere boy with whom it was good sport to flirt, in lack of more worthy game. But he read and reread Florian's pastoral of *Estelle et Némorin*, and set many of its verses, whose rather flaccid sentimentality harmonized well enough with his own forlorn plight, to music in his beloved's honor. The melody of one of these songs of his, to the words :

Je vais donc quitter pour jamais  
Mon doux pays, ma douce amie,  
Loin d'eux je vais traîner ma vie  
Dans les pleurs et dans les regrets ! etc.

is the principal theme of this open *Largo* in the *Fantastic Symphony*. The song itself had been burnt up long before ; but, when Berlioz began the symphony in 1829, he used the melody again, note for note. It was a rather ironical stroke of fate, for an *Episode in the Life of an Artist* was written in honor of a far other flame ; but he could not foresee at that time what an enduring influence upon his life his first love for the *Stella montis* (for so he used to call Estelle) was destined to have. This strange unrequited passion, forgotten at twenty-one, was revived with hundred-fold intensity at sixty, and lasted Berlioz to the end of his days.

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with what Berlioz calls the *Fixed Idea*; in other words, with the musical incarnation of the beloved woman, whose image suddenly appears to the young dreamer in the full splendor of youth and maidenly beauty. This *Fixed Idea* is one of the earliest instances in music, if not the earliest, of the so-called Wagnerian *Leitmotiv*: it is not only a melody definitely associated with a character in a dramatic story, but is musically the principal theme on which the movement is based.

In the second movement (headed *a Ball*) the youthful dreamer sees a vision of his love in the midst of a gay crowd in a ball-room. This movement, being in triple (waltz) time, may be called the Scherzo by those who are anxious to preserve the symphonic nomenclature. It begins with a soft rustling of the violins in A minor, the basses murmuring an accompanying figure, while the harps throw out scintillating *arpeggi* that affect the ear much as the many-colored sparkle of rich jewels affects the eye. Soon the dance begins,—the daintiest, gracefulest waltz-melody in A major, sung by the violins, and gradually adorned with all that exquisite orchestral coloring of which Berlioz stands the acknowledged master. Suddenly the *Fixed Idea* appears in F major, forming the Trio of the Scherzo. The beloved object has come to be queen and reigning beauty of the festival; the other dancers stand still as her graceful form glides through the undulations of the waltz, the cynosure of all eyes. But presently scraps of the first waltz-theme are woven into the accompaniment, as couple after couple join again in the dance, until at length the whole orchestra jubilantly takes up the theme, and the *Fixed Idea* is lost sight of amid the brilliant throng. The glad noise of the fête is at its height, when the first few measures of the *Fixed Idea* are given out softly by the clarinets, as if the dreamer had

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just caught a far-off glimpse of his beloved leaving the hall; the dance goes on, faster and faster; the laughter and merriment grow more and more bewildering; a whirling coda brings the movement to a close.

The third movement (*Adagio*; "Scene in the Fields") is a delicious pastoral. The unhappy lover seeks repose for his sore heart in the quiet of the country. The movement begins with a pastoral dialogue between the English-horn (in the orchestra) and the oboe (behind the stage), as of two shepherds calling to and answering each other on their pipes. After a few measures of this duet a beautiful *cantabile* melody is sung by the violins and flute in unison, wholly without accompaniment at first, but after a while the various instruments of the orchestra add their voices in rich tender harmonies.

This *Adagio* is full of imitations — suggestions would perhaps be a better word — of country sounds which the experienced concert-goer has learned to expect in every piece of pastoral music. The scene this time being laid in the fields, and not in the woods, there is little of that tremulous background of rustling leaves which most composers seem to regard as a *sine qua non* in this class of writing; only once or twice do we hear the sough of the breeze through the distant pines. But the traditional singing-birds, thunder-storm, and other familiar rural items are palpably there. Yet all the birdlike notes have a thematic significance; they are organic parts of the whole picture, and we find no trace of puerile trickery in the manner in which they are employed. Of course, in this class of composition great demands are consciously made upon the listener's imaginative faculty; listening to this *Adagio* in sympathy with the spirit in which it was written, one is struck by one point with singular force. I know of no piece of

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orchestral writing that so strongly suggests *summer heat* as the first half of this movement. The air is actually oppressive ; the manner in which this sultry effect of the music is made to disappear after the thunder-storm will be called ingenious by some, and a happy poetic inspiration by others ; the atmosphere of the second half of the movement is as cool and refreshing as that of the first half is hot and close. But the change is purely physical ; the character of the music is ineffably sad throughout ; the physical oppressiveness of the first part is cleared away only to give way to the mental dejection—the poignant grief of a mind overcharged with bitter memories—that pervades the second. The *Fixed Idea* appears once more, and weaves its persistent melody into the harmonious web, until it seems to gain sole possession of the dreamer's mind ; he becomes unconscious of all surrounding objects, and gives himself up unresisting to the intensity of his sorrow. In the last few measures we come upon the first striking innovation that Berlioz introduced into the orchestra of his day. The English-horn repeats detached fragments of its pastoral melody, this time unanswered by the oboe, the only accompaniment being long, dull rolls on four kettle-drums, so tuned as to admit of the more or less complete formation of actual chords.\* The effect is striking and singularly poetic. In these first three movements we have had passionate love depicted in all its phases : vague, dreamy desire ; joyful hope ; adoration ; melancholy ; despair. But now the picture changes : we come to the sinister, the terrible, at last even to the grotesque and horrible. The dream becomes a nightmare. The young lover dreams that he has killed his mistress in an access of uncontrolled rage, and sees himself led to execution.

\* Meyerbeer, who was always alert to be "up to date," very probably caught from this passage the idea of having an actual theme played on four kettle-drums in a scene of his *Robert le Diable*, which opera was brought out about a year after the first performance of the *Fantastic Symphony*.

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The fourth movement ("March to the Scaffold") is perhaps the most famous and generally admired in the symphony. The orchestra is formidably increased: trombones, ophicleides, and tubas add their brazen voices to the rest.

This superb march is built up of two themes: the one sombre, sinister, a sort of choral melody in G minor, treated contrapuntally with great skill and power; the other, in B-flat major, full of chivalric splendor, with something terrible and appalling in its very brilliancy. The use of the orchestra is masterly. One of the most noteworthy features in the orchestral coloring of this march is its distinctly *nocturnal* suggestiveness; in its most brilliant moments it does not suggest sunlight, but the glare and flare of torches in the midst of darkness; in this it resembles the *Minuet of Will-o'-the-wisps* in the *Damnation of Faust*: it is flashing light and black darkness at the same time. The late Julius Eichberg was fond of making a poetic suggestion regarding the counter-theme played by the bassoons against the first G minor march-theme, as it is played *pizzicato* by the strings; he would say, "Listen to those bassoons; can't you hear the monks muttering their prayers for the dead into the prisoner's ear, as the procession marches along?" Just before the fatal axe falls upon the victim's neck the *Fixed Idea* appears again; a flute and clarinet give out the first phrase of the lovely melody; then comes a crash, a moment of impressive silence, and the whole orchestra answers with a roar on the full chord of G major that recalls to one's mind Carlyle's description of the howling of the populace on the Place National when "la veuve Capet's" head fell.

In the fifth movement ("A Walpurgis-Night's Dream," in C minor, finally in C major) we have Berlioz at his devilmost. Although he had an

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innate abhorrence of the forms French musical art commonly assumed in his day, and the idols of his art worship — Shakspeare, Dante, Virgil, Goethe, Beethoven, Gluck, von Weber, Spontini, Meyerbeer — were not of his country, he was thoroughly French in spirit and instinct, perhaps the most radically French of all Frenchmen, and, when he dealt in the horrible, always gave generous measure.

In the last movement of the *Fantastic Symphony* the troubled dreamer sees his own damned soul in the midst of a demoniac crowd of witches and lost spirits, taking part in all the wild revelry of their Sabbath. The *Fixed Idea* is there, too, but how changed ! The haughty fair one comes, now shorn of her maiden purity, to join in the devilish sport ; the spotless virgin has become a common courtesan ; the lovely passionate melody is degraded to an ignoble dance-tune, played by a squeaking E-flat clarinet and octave-flute to the accompaniment of grunting arpeggios on the bassoons ; shrieks of delight greet her coming. From this point the movement is a perfect musical pandemonium. There is a fugued dance of demons, a *Dies irae*, given out in severe unison by the ophicleide, tuba and bassoons, and horribly burlesqued, verse by verse, by the other instruments, great bells in C and G tolling a solemn funeral knell the while. The dance grows wilder and wilder ; the fugued rondo of the demons and the solemn *Dies irae* are brought into conjunction ; shrieks, groans, ribald laughter, fill the air, mid flashes of lightning and peals of thunder ; at last the whole mad rabble join in a furious chorus, which now and then recalls in a frightfully parodied form the once pure and beautiful *Fixed Idea*, when with a loud clash of cymbals the dreamer awakes. The *Fantastic Symphony* is ended.\*

\* Much of this account of the *Fantastic Symphony* is taken from an article by the Editor, on *An Episode in the Life of an Artist* in the *Atlantic Monthly* for January, 1878.

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I find that I have said more about the music of the symphony, in the preceding account, than I at first meant to ; little remains but to speak of the first movement. The main body of this movement (*Allegro agitato e appassionato assai*, in C major, 4-4 time) begins almost immediately, as has been said, with the *Fixed Idea*, which is given out by the first violins and flute in unison. There is no accompaniment at first, but soon the other strings come in with soft pulsating chords, sporadically to begin with, then more frequently, at last continuously, suggestive of the lover's more and more passionate heart-beats. Some agitated passage-work, interrupted at moments by fragments of the *Fixed Idea*, leads to a short conclusion-theme (entering *fortissimo* in the strings, and alternating with the opening figure of the *Fixed Idea* in the wood-wind), the brief development of which brings the first part of the movement to a close. There has been no real second theme ; the first part is regularly repeated.

The free fantasia begins with working out the initial figure of the *Fixed Idea*, soon leading to some strenuous chromatic scale-passages in the strings against occasional long-held octaves in the wind, which rise to a strong climax. After a few measures of silence, a fluttering accompaniment begins softly in the strings, in G major, and the flute, clarinet, and bassoon repeat the whole of the *Fixed Idea* in that key. Then the working-out begins again, fitfully and spasmodically, rising to a climax and then falling back to *pianissimo* ; then begins a long and very gradual climax, the strings working up the first figure of the *Fixed Idea* in imitation, against plaintive, recitative-like phrases in the oboe, the *crescendo* growing stronger and stronger, until at last the whole orchestra precipitates itself in *fortissimo* upon the *Fixed Idea*, against which the violins play furious running-passages in eighth-notes. This is the beginning of the third part of the movement. But, after the *Fixed Idea* has been thus triumphantly played through, all connection with the first part is broken off, and the coda sets in. The music grows more fitful and passionate than ever, but at last sub-

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sides into a *diminuendo e ritardando* repetition of a figure taken from the *Fixed Idea*, and ends in long-held *pianissimo* chords for the full orchestra.

The scoring of the *Fantastic Symphony* presents many peculiarities. The first movement is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 1 pair of kettle-drums, and strings. The second movement (*Un Bal*), for 2 flutes (one of them changing later to piccolo), 1 oboe, 2 clarinets, 4 horns, 2 harp-parts, and strings,—notice that there are no bassoons, a great rarity in orchestration! The third movement (*Scène aux Champs*, in F major, 6-8 time) is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 4 kettle-drums (with four players), and strings. In the fourth movement (*Marche au Supplice: Allegretto non troppo*, in G minor, 4-4 time) the orchestra of the first movement is increased by 3 trombones, 2 ophicleides, an additional pair of kettle-drums, and bass-drum and cymbals. The scoring of the last movement (*Songe d'une Nuit du Sabbat*) is the same, with the addition of a "rolling bass-drum" (bass-drum on which two players make rolls with kettle-drum sticks) and 2 bells in C and G (for which "several grand-piano-fortes" may be substituted).

This symphony was written out and performed before the second part, *Lelio*, was begun,—except the *Dramatic Fantasy on Shakspeare's Tempest*, which was written even before the symphony,—but Berlioz altered much of it afterwards, and it was not wholly in its present shape even when given in 1832. The *March to the Scaffold* was written in a single night. On the other hand, the *Scene in the Fields* gave the composer much trouble; he worked at it for three weeks without being able satisfactorily to fix his idea; and of all the movements in the symphony this was the one that underwent the most serious changes in the process of retouching,—a process which Berlioz continued for several years. After the first performance he rewrote the instrumentation of the *Ball* from beginning to end, and also added a new coda.

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One historical point connected with this symphony is worth noting here. Berlioz has been quite sufficiently severely criticised for the outrageousness of making his pure *Fixed Idea* appear "as a common courtesan" in the *Walpurgis-Night* scene; especially as it was no secret that the symphony was written to commemorate his (then unrequited) love for Harriet Smithson, who afterwards became his wife, and he knew that she was to be present at the first complete performance at the Conservatoire in 1832. The idea is certainly sufficiently disgusting, so much so that it might have occurred to Berlioz's scandalized critics that it was too horrible to be true,—that Berlioz was not capable of such a gigantic *sottise* as that. The real facts in the case were not made public until the publication of Edmond Hippeau's *Berlioz Intime*, in 1883,—fourteen years after the composer's death. It is perfectly true that the symphony was *begun* in honor of Harriet Smithson, with whom Berlioz was madly in love, but whom he knew at that time only "across the footlights," as Juliet and Ophelia; she had refused to have anything to do with him, and there was no real personal acquaintance between the two, beyond a chance introduction. Long before the symphony was ended, Berlioz was on with his new love, Camilla Moke (afterwards Camilla Pleyel, the famous pianist); she, as a musician (which Miss Smithson was not in the least), had considerable influence upon him in the composition of the work. Before the last movement of the symphony was written, scandalous (and absolutely unfounded) reports came to Berlioz's ears concerning Harriet Smithson's character,—reports which were probably not regarded with much displeasure by Camilla Moke,—and the horrible incident in the *Walpurgis-Night* scene of the symphony was a piece of heart-broken revenge on Berlioz's part, who at the time was persuaded that the "common courtesan" side of the business was really true. When Camilla had jilted him, and Miss Smithson had again returned to Paris in 1832, he discovered his terrible mistake; but it was only on the afternoon of the first complete performance of *an Episode in the Life of an Artist* that



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Berlioz learned that Schutter, one of the editors of *Galighani's Messenger*, was to bring Miss Smithson to the concert in the evening, and it was too late then to change the programme. Besides, he felt sure that, if she should possibly suspect that there was an allusion to herself in the work, it would only be in the second part, *Lelio, or the Return to Life*,—some time after the symphony was over. At any rate, his ill-considered “revenge” did not prevent Miss Smithson’s accepting and marrying him a year later.

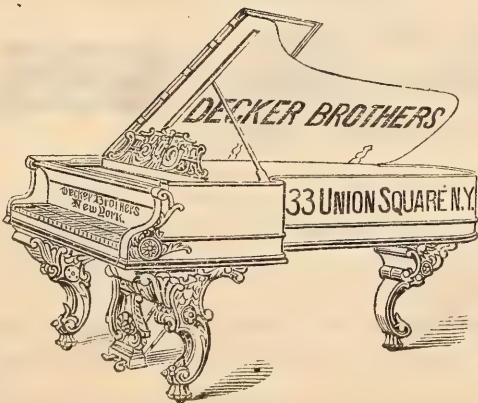
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Poi mi rivolsi a loro, e parlai io,  
 E cominciai: Francesca, i tuoi martiri  
 A lagrimar mi fanno tristo e pio.  
 Ma dimmi: al tempo de' dolci sospiri,  
 A che, e come concedette amore,  
 Che conosceste i dubbiosi desiri?  
 Ed ella a me: Nessun maggior dolore,  
 Che ricordarsi del tempo felice  
 Nella miseria; e ciò sa il tuo dottore.  
 Ma se a conoscer la prima radice  
 Del nostro amor tu hai cotanto affetto,  
 Farò come colui che piange e dice.  
 Noi leggevamo un giorno per diletto  
 Di Lancillotto, come amor lo strinse:  
 Soli eravamo e senza alcun sospetto.  
 Per più fiate gli occhi ci sospinse  
 Quella lettura, e scolorocci il viso:  
 Ma solo un punto fu quel che ci vinse.  
 Quando leggemmo il disiato riso  
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Galeotto fu il libro, e chi lo scrisse:  
 Quel giorno più non vi leggemmo avante.  
 Mentre che l' uno spirto questo disse,  
 L' altro piangeva sì, che di pietade  
 Io venni men così com' io morisse;  
 E caddi, come corpo morto cade.

DANTE, *Inferno*, Canto V.

Then I turned again to them ; and I spoke, and began : “ Francesca, thy torments make me weep with grief and pity. But tell me : in the time of the sweet sighs, by what and how love granted you to know the dubious desires ? ’

And she to me : “ There is no greater pain than to recall a happy time in wretchedness ; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

“ One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther.”

While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying ; and fell, as a dead body falls.—JOHN A. CARLYLE'S *Translation*.



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Not long ago a certain orchestral composition by Sebastian Bach was played in private, before an audience in which there were several musicians. In the score of the work in question was a solo part for "*violino piccolo*," which instrument was described on the programme as a "small violin in E-flat." Some of the musicians present happened to follow the performance from the Bach-Gesellschaft edition of the full score, and one of them, turning to Wilhelm Rust's preface to the volume, noticed that this same little instrument was there mentioned as a "*Quartgeige*." The question then arose, how can a *Quartgeige* — literally, a "4th-violin" — properly be said to be in E-flat? If the instrument is tuned a 4th higher than the ordinary violin, as its name would indicate, how can it be in E-flat, unless the ordinary violin is in B-flat? And what possible reason can there be for saying that the ordinary violin stands in B-flat, when not one of its open strings gives that note? Another of the party pointed to the score itself: the composition was in F-major, and the part for *violino piccolo* was written in D major — with two sharps to the signature. And this was just the key in which the part for a transposing instrument in E-flat would have been written in a composition in F major. That was unquestionable! It was then found, on referring to the player, that the little instrument was tuned as follows: 4-foot B-flat; 2-foot F; 1-foot C; 1-foot G. That is, it was tuned just a minor 3rd higher than the ordinary violin, which is tuned G, D, A, E. Then what was the sense of calling it a *Quartgeige*? Aye, there was the rub!

A similar puzzle was found some years ago by a party of musicians, met

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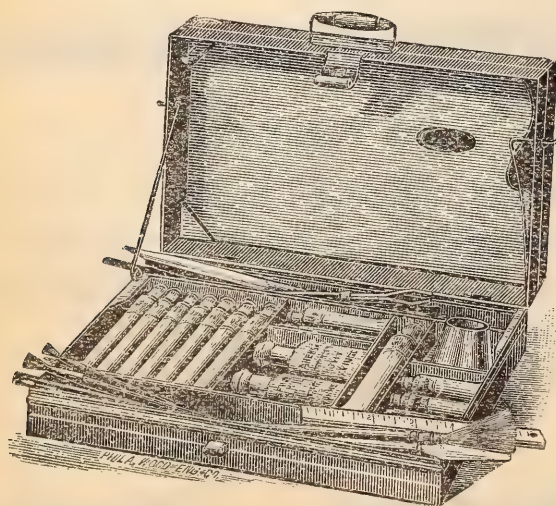
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together to play and listen to some pianoforte (clavichord) concertos by Bach, one of the party sketching out the orchestral accompaniments from the full score, on a second pianoforte. In the score of a composition in A major there was a part for "*Flauto in E*"; but this part for an "E-flute" was not written in F major, as one would have expected, but in G major! Here was a seeming paradox: an instrument in E, playing in G in a composition in A!

These two cases, however, present one point of similarity. The so-called *Quartgeige*, instead of being tuned a 4th higher than the ordinary violin, — as its name would seem to indicate, — was really tuned only a minor 3rd higher; the so-called flute in E, instead of playing a part such as would have been written for a regular transposing instrument in E, played one such as would be written for an instrument in D. That is, both instruments were called a whole tone higher than the key in which they really stood. There is no rational explanation of this paradox, but only an historical one. The old nomenclature of flutes — in so far as the indication of key is concerned — was based simply on the natural resonance of the tubes of the several instruments of the flute family, with all the holes stopped and all the keys closed. The standard instrument of the family was the common flute (*flauto traverso*), the tube of which, under the above-mentioned conditions, gives the note D; it was accordingly known as the flute in D. The other instruments of the family were named both according to the natural resonance of their tubes and to the difference between their pitch and that of the standard flute. The tierce-flute, tuned a minor 3rd higher than the ordinary flute, was called the flute in F; the 2nd and 9th-flutes, tuned respectively a minor 2nd and a minor 9th higher than the standard instrument, were called the large and small flutes in E-flat; etc.



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Now this gave rise to a terrible confusion. The transposing brass instruments—horns and trumpets—were also named according to the natural resonance of their tubes, and quite properly, too. But just see here :

In a composition in F,	the horn in	F	plays in C.
In a composition in F,	the flute in	F	plays in D.
In a composition in E-flat,	the trumpet in	E-flat	plays in C.
In a composition in E-flat,	the flute in	E-flat	plays in D.

Notice that the flute always plays in a key just one whole tone higher than that played in by the brass instrument of the same key-designation. Or, to put it in another way :

In a composition in E-flat,	the horn in	E-flat	plays in C.
In a composition in E-flat,	the flute in	F	plays in C.
In a composition in D-flat,	the trumpet in	D-flat	plays in C.
In a composition in D-flat,	the flute in	E-flat	plays in C.
In a composition in C,	the horn in	C	plays in C.
In a composition in C,	the flute in	D	plays in C.

From this we see that the key designation of the flutes is always just a whole tone higher than that of the brass instruments which play in the same key as they do, to produce the same effect. And, as flutes were called just one tone too high, so was the nomenclature of the *violino piccolo* pushed just so much too high : being tuned a 3rd higher than the standard instrument of its family, it was called, not a *Terzgeige*, but a *Quartgeige* ; it was the unconscious application of a similar principle.

In order to remedy this confusion in nomenclature, Berlioz made the following excellent suggestions, in his *Traité d'Instrumentation et d'Orchestration* :

Let us begin with establishing a line of demarcation between those instruments from

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which the sound is produced as it is indicated by musical notation, and those from which the sound comes either *above* or *below* the written note. From this classification the two following categories will result: non-transposing instruments, which produce the sound as it is written; and transposing instruments, which produce sounds different from the written notes.\* It will be seen from this table that, if all the non-transposing instruments which are said to be in C produce sounds as they are written, those like the violin, oboe, flute, &c., which bear no designation of any particular key, belong absolutely to the same category; they are accordingly, as far as regards the composer, similar to instruments in C in this respect. Hence the nomenclature of certain wind instruments which is based on the natural resonance of their tube has led to the most singular and absurd consequences; it has made the art of writing for transposing instruments a very complicated task, and rendered the musical vocabulary thoroughly illogical. Here, then, is the place to revise this custom and to restore order where we find so little of it.

Players sometimes call the tenor-trombone the trombone in B-flat; they call the alto-trombone the trombone in E-flat; and still more frequently speak of the common flute as the flute in D.

These designations are correct in the sense that the tubes of these two trombones, with the slide closed, really do produce, in the former the notes of the chord of B-flat, in the latter those of the chord of E-flat; the common flute, with all its holes stopped and its keys closed, also produces the note D. But, as the player has nothing to do with the resonance of the tube, as these instruments really produce the written notes, as the C of the tenor-trombone is a C and not a B-flat, as that of the alto-trombone is still a C and not an E-flat, as that of the flute is equally a C and not a D, it evidently follows that these instruments do not belong, or no longer belong, to the category of *transposing instruments*; that they consequently belong to that of *non-transposing instruments*, and are to be considered to be in C, like oboes, clarinets, horns, cornets, and trumpets in C; either no designation of key should be applied to them, or else they should be said to be in C. When this has been established, it will be conceivable how important it was not to call the common flute a flute in D; the other, higher flutes having been named according to the difference between their pitch and that of the common flute, people have come to speak of them, not simply as the tierce and 9th flutes,—which would at least have brought about no confusion in terms,—but as the flutes in F and E-flat. And just see to what this leads. The small clarinet in E-flat, whose C really produces the sound E-flat, can play the same part as a tierce-flute, which you speak of as being in F; and these two instruments, though bearing the names of different keys, are yet in unison with each other. Is not the

\* Here Berlioz gives a complete tabulated list of all the instruments of the modern orchestra. — W. F. A.

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name of the one or the other wrong? And is it not absurd to adopt solely *for flutes* a nomenclature and a method of designating the key different from those in use for *all other instruments*?

Hence the principle that I propose, which renders any misinterpretation impossible. The key of C is the standard of comparison which should be taken to specify the keys of transposing instruments. The natural resonance of the tube of non-transposing wind instruments can never be taken into consideration. All non-transposing instruments, or such as transpose only to the octave, whose written C really produces C, are to be considered as standing in C.

Moreover, if an instrument of the same sort is tuned above or below the pitch of the typical instrument, this difference will be indicated according to the relation it bears to the key of C. Consequently, the violin, flute, or oboe, which plays in unison with the clarinet in C with the trumpet in C, or the horn in C, *is in C*. And if a violin, flute, or oboe is tuned a tone higher than the common instrument of the same name, that violin, flute, or oboe, playing in unison with the clarinets in D, or trumpets in D, *is in D*.

From which I conclude that the old method of designating flutes should be abolished; the tierce flute should no longer be called the flute in F, but in E-flat, because its C produces E-flat; and the 9th and minor-2nd flutes should be called the large and small flutes in D-flat, and not in E-flat, since their C produces E-flat; and so on for the other keys.

This reduces the whole business to a real system. It was perfectly proper to call Bach's *violino piccolo* a "small violin in E-flat," because the instrument is so tuned that its C gives E-flat; and the old German name of *Quartgeige* was absolutely improper, as the instrument is tuned, not a 4th, but a minor 3rd higher than the typical instrument of the family. In the same way the "*flauto in E*" in the other Bach score ought properly to be called a flute in D, as its C gives the note D.

Indeed, it seems to have taken some time for musicians to appreciate the fact that an instrument is "transposing" or "non-transposing," not according to its own nature or mechanism, but solely and simply according to the way composers treat it. The same instrument may be transposing in one country, and non-transposing in another. For instance, the (so-called)

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E-flat bass-tuba of military bands is a non-transposing instrument in this country ; but it is a transposing instrument in France. In the United States the part for an "E-flat bass" in a composition in E-flat major would be written in E-flat major, exactly as it would be for a trombone or a bassoon ; but the part would be written in C major in France. The slide-trombones have never been treated as transposing instruments anywhere ; but, when valve-trombones were introduced in France, they were treated as transposing, just like valve-trumpets or horns. Here they have always been treated as non-transposing, just like the slide trombones. In Germany the bass-clarinet in B-flat is written for in the F-clef, and transposes a whole tone lower than the written notes ; in France it is (or was) written for in the G-clef, transposing a major 9th lower than the written notes. It is all a matter of convention. But Berlioz's suggestion that all non-transposing instruments (that is, all instruments treated as non-transposing by composers) should be said to be in C, and that the key-designation of all transposing instruments should be governed solely by the real note which corresponds to their written C, was the only practicable means of introducing order into a nomenclature which was once terribly confused and illogical.

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#### SOME UNUSUAL INSTRUMENTS.

The *Viola d' amore*. (*Ger.* Liebesgeige ; *Fr.* Viole d'amour.) This is a viola, or more properly a viol, strung with six or seven catgut strings, the lower three of which are wound with wire. The tuning is various ; the six-

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stringed viola d' amore used to be tuned like the guitar,—8-foot E, 8-foot A, 4-foot D, 4-foot G, 4-foot B, 2-foot E; but players have often followed a system of their own in tuning the instrument. One of the peculiarities of the viola d' amore is that, besides the catgut strings, it has an equal number of thin wire strings which pass under the finger-board and through a series of holes in the bridge; each one of these wire strings is tuned in unison with the gut string that passes immediately over it. These wire strings are not played on, but vibrate sympathetically with the gut strings, thus adding richness to the tone. The instrument is written for in the alto and G clefs. The only part written for viola d' amore in modern music, as far as I know, is the obbligato to Raoul's air, "*Plus blanche que la blanche hermine*," in the first act of Meyerbeer's *Les Huguenots*. This obbligato is usually played nowadays on an ordinary viola.

The *Mandoline*. (*Ger.* Mandoline; *Fr.* Mandoline; *Ital.* Mandolino.) The shape of this instrument is tolerably well known. There are two varieties, the Neapolitan and the Milanese. The former is strung with four pairs of thin wire strings, the latter usually with five. The former variety is in most common use to-day. Each pair of strings is tuned in unison with the corresponding string of the violin. The mandoline is played with a plectrum of tortoise shell, horn, or ostrich-quill; this flexible plectrum is held in the right hand, the left being used to stop the strings, for which purpose there are seventeen frets on the finger-board. The only instances I know of the mandoline being used as an orchestral instrument in modern music are in the accompaniment of Don Giovanni's Serenade in Mozart's opera, and in one scene of Verdi's *Otello*.

The *Oboe d' amore*. (*Ger.* Liebeshoboe; *Fr.* Hautbois d'amour.) This

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is an old-fashioned oboe in A, transposing a minor 3rd lower than the written part. It was of a peculiarly sweet tone. Parts for the instrument are to be found now and then in Sebastian Bach's works. The oboe d' amore has long since passed out of use; but some modern examples of the instrument have been made in Brussels of late years, especially for the performance of some things by Bach.

The *Oboe da caccia*. (*Ger.* Jagdhoboe.) This is an old-fashioned alto-oboe in F, transposing a 5th lower than the written part. It has been superseded by the English-horn, which stands in the same key. Both Bach and Handel wrote for the oboe da caccia. It was written for in the alto-clef (C-clef on the third line). Its tone was somewhat harsher than that of the English-horn.

The *Alto-clarinet* and *Basset-horn*. (*Ger.* Alt-Clarinetten and Bassett-Horn; *Fr.* Clarinette alto and Cor de basset; *Ital.* Clarinetto alto, Corno di bassetto.) This is an alto-clarinet in F, intermediate between the ordinary clarinets in B-flat and A and the bass-clarinets in the same keys. Its compass is a 5th lower than that of the common clarinet. The only real difference between the alto-clarinet and the basset-horn was that the latter had a larger metallic bell. The old name for the instrument in German and French was *Bassett* and *Basset*; a player by the name of Horn made some improvements in it, and christened it with his own name. Hence the popular misnomer; "Basset-horn" — really Horn's basset. Mozart wrote a brilliant obbligato for the basset-horn in an air in his *Clemenza di Tito*, and there are parts for the instrument in his Masonic Funeral Music.

The *Saxophone*. This instrument was invented, almost by accident, by

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The Alto	“ in F and E-flat.
The Baritone	“ in C and B-flat.
The Bass	“ in F and E-flat.
The Double-bass	“ in C and B-flat.

These instruments are most used in military bands ; but there is a part for alto-saxophone in Bizet's *l'Arlésienne*. The Saxophone is written for in the G-clef.

PIERRE-ALEXANDRE MONSIGNY was born at Fauquembergues (Pas-de-Calais), France, on October 17, 1729, and died in Paris on January 14, 1817. He was of noble birth, and received a good classical education ; he took lessons on the violin when still a young boy. On his parents' death in 1749, he went to Paris, where he got a clerkship in the Bureau de la

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Comptabilité du Clergé; he had some influential friends, and soon was appointed maître d'hôtel to the Duc d'Orléans with a large salary.


What inspired him to try his hand at dramatic composition was hearing Pergolesi's *Serva Padrona*; he took harmony lessons for five months from one Gianotti (a double-bass player at the Académie de Musique), and this was all the theoretical instruction he ever had. His first opera, *les Aveux indiscrets*, was brought out at the Théâtre de la Foire Saint-Germain in 1759, and had a fair success.

In 1761 his *le Cadi dupé* so delighted the poet Sedaine that he offered Monsigny to supply him with libretti in future. The success of this collaboration was such that the Comédie-Italienne succeeded in having the rival Opéra-Comique de la Foire Saint-Laurent closed, for fear that its rising reputation might injure their own theatre; and from that time Monsigny wrote only for the Comédie-Italienne (the forerunner of the present Opéra-Comique in Paris).

His style underwent a change for the better about this time; his success and fame went on increasing, until, after the triumph of his *Félix, ou l'Enfant trouvé* in 1777, he suddenly and inexplicably gave up writing. It is suspected that he feared a rivalry with Grétry; but his own explanation was that musical ideas had ceased to come into his head. Monsigny was one of the most brilliant lights of French opéra-comique; his principal merits were great melodic invention, warmth of sentiment, and a thorough understanding of the stage. He had a natural feeling for harmony, but his musical learning was infinitesimal, and he could write only in the simplest forms. His most famous work was *le Déserteur*, brought out on March 16, 1769.

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No. 14 of the original series has also been arranged by Liszt as a concert piece for pianoforte with orchestra (for Hans von Bülow), and published under the title of *Ungarische Fantasie*.

The Rhapsody played at this concert opens *Andante moderato* in D minor (4-4 time), with a solemn theme, given out *fortissimo* by the horns and some of the wood-wind in unison, the heavy brass and the strings coming in in full harmony at the end of the phrases; it is responded to by another more *cantabile* phrase in F major, given out also in *fortissimo* by the violas and 'celli in unison to a *pizzicato* chord accompaniment in the other strings and harp. These two themes are worked up in free preluding fashion for some time, with ever-increasing fulness in the scoring and elaborate figuration in the accompaniment and melody. This sort of prelude is followed by an *Allegro zingarese, vivace* in D minor (2-4 time), in which a lively little gypsy tune is given out by the wood-wind and harp in their upper register, and worked up with fuller and fuller scoring; the peculiarity of this melody, like that of many gypsy airs, of beginning in F major, and then falling into D minor, is not to be overlooked. Another theme of probably similar origin soon enters in the flute and clarinet, *Ritenuto il tempo*, to arpeggj in the harp, having also the peculiarity of its phrases beginning in B-flat major and ending in G minor. This little

\* The dedications in this orchestral series are the same as in the original series.



episode is followed by an *Andante agitato* in D minor (4-4 time), in which the solemn first theme is made the basis of some stormy developments, leading to an *Allegro giocoso* in D major, in which a new, graceful, and fascinating theme is given out by the piccolo and flute to a harp accompaniment, and is in its turn worked up with fuller and fuller scoring and with frequent cadenzas for the flute. This is followed by an *Allegro più mosso* in D major (2-4 time), in which still another theme is worked up at great length and with enormous orchestral elaboration, leading at last to rousing *fortissimo* version of the theme of the *Allegro zingarese*, that of the *Allegretto giocoso*, and finally of the solemn first theme itself, bringing the rhapsody to a brilliant close.

This rhapsody is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, big-drum and cymbals, 1 harp, and the usual strings.

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## PROGRAMME.

Mendelssohn - - - - - Overture, "Fingal's Cave"

Mendelssohn - - - - - Concerto for Violin, in E minor

- |   |   |   |   |   |   |     |
|---|---|---|---|---|---|-----|
| I. Allegro molto appassionato (E minor) | - | - | - | - | - | 2-2 |
| II. Andante (C major)                   | - | - | - | - | - | 6-8 |
| III. Allegretto non troppo (E minor)    | - | - | - | - | - | 4-4 |
| Allegro molto vivace (E major)          | - | - | - | - | - | 4-4 |

Monsigny Chaconne and Rigodon from Suite "Aline, Reine de Golconde"

Antonín Dvořák<sup>v</sup> Symphony No. 8, in E minor, "From the New World,"  
Op. 95

- |                                      |   |   |   |   |   |     |
|--------------------------------------|---|---|---|---|---|-----|
| I. Adagio (E minor)                  | - | - | - | - | - | 4-8 |
| Allegro molto (E minor)              | - | - | - | - | - | 2-4 |
| II. Larghetto (D-flat major)         | - | - | - | - | - | 4-4 |
| III. Scherzo: Molto vivace (E minor) | - | - | - | - | - | 3-4 |
| Trio (C major)                       | - | - | - | - | - | 3-4 |
| IV. Allegro con fuoco (E minor)      | - | - | - | - | - | 4-4 |

Liszt-Doppler - - - - - Hungarian Rhapsody No. 2

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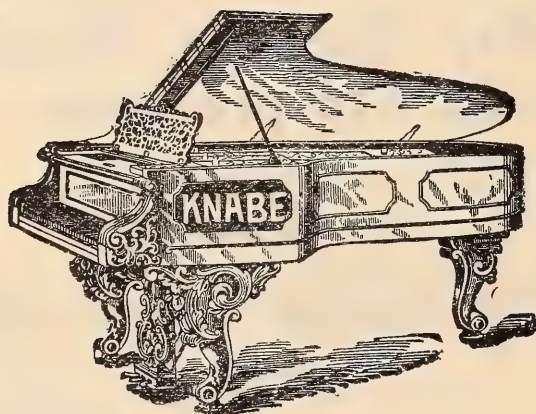


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This is the overture which was written by Beethoven for the first performance of his only opera, *Leonore, oder die eheliche Liebe*, in Vienna on November 20, 1805. It was afterwards set aside, and the more familiar overture No. 3 substituted for it when the opera was revived on March 29, 1806. The latter overture is but a revised and remodelled version of this one.

What makes the overture No. 2 \* (which is seldom played either at concerts or elsewhere) particularly interesting is the fact that it was the first grand overture Beethoven ever wrote, and also the comparison between it and the No. 3. Beethoven's first overture was the light one to *Die Geschöpfe des Prometheus*, written in 1801, and evidently modelled to a certain extent upon Mozart's overture to *le Nozze di Figaro*. But, for his opera *Leonore*, Beethoven plainly meant to aim at the very highest things, and laid out his overture on a scale of grandeur hitherto unknown in this department of composition. For magnitude of plan, wealth of development, exhaustive thoroughness in working-out, and coherency of form, this overture No. 2 may long seek its fellow; it was as new a development in overture writing as the *Eroica* symphony itself was in symphonic composition. After the first performances of the opera, it was pronounced by critics to be too long, and by the orchestra, inordinately difficult for the strings. Beethoven evidently saw the justice of the first criticism, for he remodelled it afterwards and turned it into the now universally familiar No. 3.

The step taken by Beethoven in passing from the No. 2 to the No. 3 was one of the most significant and interesting in his whole career. It shows a departure from the field of what may be called "academic" musical de-

\* It may be as well to repeat here that the traditional numbering of the three "*Leonore*" overtures is all wrong, and resulted from an error of early biographers. The so-called "No. 2" was really written first (in 1805), the "No. 3" second (in 1806), and the "No. 1" last (in 1807). The so-called "Overture to *Fidelio*," in E major, was written still later (in 1814).

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velopment in overture writing, to enter upon the domain of essentially dramatic development. In one respect the No. 3 is more symphonic in form than its predecessor: it has a tolerably regular third part, which the No. 2 has not; but in all other respects the later work is infinitely more dramatic. The extended development of the several themes in the No. 2 is much curtailed; then the enormously long free fantasia, with its elaborate contrapuntal working-out of the thematic material, is not only shortened, but its character entirely changed, a wholly new, simpler, and more essentially dramatic principle of working-out being substituted for the old contrapuntal one. In the dramatic episode of the trumpet-calls, Beethoven returns to certain developments on his principal theme between the calls in the No. 2; in the No. 3 he cancels all this, and takes some measures bodily out from the "Song of Thanksgiving" in the scene in the opera where the trumpet-calls occur, returning to his first theme only after the episode is over. In a word, in his more condensed and dramatically treated No. 3, Beethoven entered upon that path of dramatic expression and form in his overture writing, which he pursued still farther in his overtures to *Coriolan* and *Egmont*, the former of which, although bearing an earlier opus number than the *Leonore* overtures, was not written until 1807, and the latter of which was written in 1810. So the *Leonore* No. 2 may stand as the first (and almost the last) of Beethoven's great "academic" overtures, as marking the point from which he set out for conquest in more dramatic and emotional domains.

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), the strings and wood-wind making two beginnings at a diminishing descending scale in octaves against repeated G's in the horns, trumpets, and kettle-drums. This scale, beginning on high G, passes down through the compass of an octave and ends on F-sharp, against which the bassoons come in with a sighing upward figure that immediately establishes the distant tonality of B minor. Here we have the "auda-



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cious" Beethoven all over: beginning a composition as plainly as can be in C major, and finding himself well established in B minor with the sixth measure! But he does not stop there long; with a brilliant change of harmony, aiming apparently back toward C minor, he suddenly lands by a deceptive cadence in the key of A-flat major, in which the clarinets, bassoons, and horns now come in with a slow cantilena from Florestan's air, "*In des Jüngends Frühlingstagen* (In the spring days of youth)," in the second act (prison scene) of the opera. Then follow some dark, mysterious harmonies in the strings (to which the flute is added later on) on a figure from the opening measures of this theme, leading at last to B major and a dialogue on a rising arpeggio figure between the first violins and first flute, then between the violins and basses, fragments of the foregoing mournful melody coming in in the bassoons and other wind instruments, the development proceeding in gradual *crescendo* until the whole orchestra launches forth in *fortissimo* upon the chord of A-flat major, against which the first violins and violas play rapid ascending and descending scale-passages. This grand outburst is repeated after a measure of silence, and then grand *staccato* chords of the full orchestra lead back to the key of C major, and the wood-wind proceeds softly with some figural variations on figures from the Florestan-theme\* twice interrupted by a return of the heaving arpeggio figure in the basses. Then all dies away, and a swelled and diminished sighing figure in the basses leads over to the main body of the overture.

The main body of the overture, *Allegro* in C major (2-2 time), begins *pianissimo* with a simple announcement of the *thesis* of the first theme (not taken from the body of the opera) by the 'celli and some developments of its initial figure in *crescendo* climax by the violins against a fuller and fuller background of sustained harmony in the wind (less effectively scored and

\* What I have here called a figural variation on the Florestan-theme is so changed in the overture No. 3 as to constitute an entirely new theme, and one, too, which plays a very prominent and important part in the free fantasia of that overture. In this overture, No. 2, it does not appear at all.

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with somewhat less of rhythmic vivacity than in the overture No. 3); then the entire orchestra launches itself in *fortissimo* upon the first theme, which now appears in its complete shape. With a sudden return to *piano*, the 'celli and then the first and second violins in octaves develop the second part (*antithesis*) of the theme, leading once more to a *fortissimo* of the full orchestra. The key has been steadily C major; but now, with a sudden downward rush of the strings and wind, comes an equally sudden skip to B minor,—almost exactly like the one in the sixth measure of the slow Introduction,—and the first two measures of the *thesis* of the first theme are still further worked up, leading to a first subsidiary in E major, the sharply marked rhythm of which is emphasized by alternate accents in different parts of the orchestra. Almost the whole of this subsidiary theme is cut out in the overture No. 3, although Beethoven afterwards used something very like it as one of the themes in his overture to *Coriolan*. Then comes the second theme in E major in the oboe and 'celli, against arpeggi in the violins and violas. This theme is borrowed (if in an altered shape) from the Florestan-melody, already heard in the introduction. Beethoven still further altered it, and greatly improved it, in the overture No. 3. This theme is briefly developed, and leads to a conclusion-passage, in which some further imitative developments on the first theme lead up to the resounding conclusion-theme (double *fortissimo*) in E major, a passage in persistent syncopation, which ends the first part of the overture.

Now begins the long and elaborate free fantasia which, as has been said, differs utterly from that in the overture No. 3.\* First comes a working-out of the thesis of the first theme in imitative counterpoint; then comes the second theme, in F major, then in C minor, and the persistent work on the thesis of the first theme goes on again at great length, scraps from the lively antithesis of the same theme being scattered over the score contrapuntally. Here a long climax begins, ending in a furious rushing to

\* I have already noted that, in the overture No. 3, Beethoven makes play with a wholly new theme, derived from a figural variation of the Florestan-melody. There is nothing of this in the overture No. 2.

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and fro in all the strings, flutes, and bassoons, against long-held C's in the wood-wind and brass, leading to the famous trumpet-call. This trumpet-call is here in E-flat major, and wholly different from the more familiar one in B-flat major in the overture No. 3. Its first announcement is followed by a short return of the imitative working-out of the thesis of the first theme (not by the "Song of Thanksgiving," as in the No. 3); the second trumpet blast is followed by some soft, mysterious harmonies in the strings, interrupted by *pianissimo* suggestions of the rhythm of the first subsidiary in the bassoons and horns (this rhythm, by the way, is particularly prominent in the accompaniment to the "Song of Thanksgiving" in the overture No. 3). Then come seven measures of *Adagio*, in which the Florestan-melody of the Introduction returns once more in the wood-wind and horns, while the kettle-drums keep up the just-mentioned rhythm on the tonic and dominant of the key (C major); the melody is left unfinished, with one foot in the air, as it were, the violins softly taking up the last figure of the flute, oboe, and bassoon, twice repeating it, and then developing it into the furious rush of strings which immediately precedes the Coda. This famous passage is here by no means so fully developed as it was afterwards in the No. 3; it is only ten measures long, being twenty measures long in the later overture.

The Coda, *Presto* in C major (2-2 time), begins in double *fortissimo* on a diminution of the thesis of the first theme, the effectiveness of which is as nothing, when compared to the broader form in which the figure appears at the corresponding point in the No. 3. The rest of this Coda is virtually the same as in No. 3, except that we miss the famous ascending chromatic *crescendo* of the latter, with its ensuing last appearance of the first theme in a new and still more brilliant shape. Neither do we hear the famous concluding roll of kettle-drums with which the latter overture closes.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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The first movement, *Allegro molto appassionato* in E minor (2-2, *alla breve* time), begins immediately and without introduction with the first theme, given out by the solo violin over a rustling arpeggio accompaniment in the strings and sustained harmonies in some of the wood-wind. This theme is extendedly developed by the solo instrument, which then proceeds with some cadenza-like passage-work, after which the first theme is repeated and more concisely developed as a *tutti* by the full orchestra. This *tutti* ends with the announcement of the first subsidiary (still in E minor) by the oboes and first violins, against a tremulous accompaniment in repeated chords in the flutes, clarinets, and bassoons, the theme being immediately taken up by the solo instrument and carried out over a similar accompaniment, the development soon assuming the character of brilliant passage-work. A modulation to the relative G major and a descending arpeggio passage in the solo violin lead to the appearance of the second theme, which is first given out *pianissimo* in harmony by the clarinets and flutes, over a sustained organ-point G in the solo instrument, and then taken up and developed by the latter, accompanied alternately by the wood-wind and strings. This second theme is immediately followed by a return to the first theme (in G major) in the solo violin, sounding at first very much like a conclusion-period to the first part of the movement, but turning out to be really the beginning of the free fantasia.

The middle part of the movement is long and elaborate, the solo instrument and the orchestra taking about equal parts in the working-out; it ends with a brilliant unaccompanied cadenza for the solo violin, the rising and falling four-string arpeggj of which are continued throughout the whole return of the first theme in the tonic (in the flute, oboe, and first orchestral

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violins) at the beginning of the third part of the movement. The first subsidiary appears (still in the tonic) as an orchestral *tutti*, and then is taken up by the solo violin, to form a transition to the second theme, which now appears in the tonic, E major, and is developed as before by the wood-wind and violin. A brilliant coda, *Più presto, e sempre più, presto*, on the first subsidiary, and then on the first theme, brings the movement to a close.

"The slow movement (*andante*, C major) is in aria form, having a principal subject and episode, followed by a repetition of the principal subject. As every amateur knows the opening melody by heart, any attempt to characterize it here would be superfluous. It is one of the longest themes in existence, but not a bar too long for the ear which drinks in its sweet eloquence. The supreme tranquillity thus expressed and sustained is relieved by a somewhat restless episode, which passes like a cloud across a serene summer landscape. Before it ends we are ready to welcome back the principal subject, and prepared to enjoy it the more for experience of that which is less tenderly and gracefully melodious. The coda is of exquisite beauty, and worthy to pair off with that of the corresponding movement in the G minor concerto.

"In the spirit and design the finale (beginning *allegro non troppo*, E minor) illustrates the coquetry of which great masters have given so many examples. The solo leads off with a subject which would naturally be looked upon as either that of the finale or in some way suggesting it. But, after fifteen bars, a 'pause' on the dominant is followed by the entrance of horns and drums in bold emphatic rhythm (*allegro molto vivace*), to which the violin responds with a single arpeggio, as though roused out of the comparative lethargy of the *allegretto*, and pluming its wings for flight. A few bars of such preparation, and then the solo darts off like a joyous bird, piquantly accompanied by the wood-wind. How, in the passages growing out of the theme, its first notes are tossed about the orchestra, in the spirit of Mendelssohn's gayest humor, cannot escape notice. The further course of the movement is uniformly in the same mood, with here and there points of special charm, as when the leading theme is worked in combination with one of a contrasted character. The whole ends with a coda which, so to speak, gathers up and presents all its brilliancy and beauty in a condensed and striking form."—

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clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings ; the score bears no dedication.

PIERRE-ALEXANDRE MONSIGNY was born at Fauquembergues (Pas-de-Calais), France, on October 17, 1729, and died in Paris on January 14, 1817. He was of noble birth, and received a good classical education ; he took lessons on the violin when still a young boy. On his parents' death in 1749, he went to Paris, where he got a clerkship in the Bureau de la Comptabilité du Clergé ; he had some influential friends, and soon was appointed maître d'hôtel to the Duc d'Orléans with a large salary.

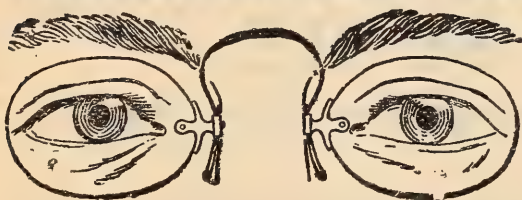
What inspired him to try his hand at dramatic composition was hearing Pergolesi's *Serva Padrona* ; he took harmony lessons for five months from one Gianotti (a double-bass player at the Académie de Musique), and this was all the theoretical instruction he ever had. His first opera, *les Aveux indiscrets*, was brought out at the Théâtre de la Foire Saint-Germain in 1759, and had a fair success.

In 1761 his *le Cadi dupé* so delighted the poet Sedaine that he offered Monsigny to supply him with libretti in future. The success of this collaboration was such that the Comédie-Italienne succeeded in having the rival Opéra-Comique de la Foire Saint-Laurent closed, for fear that its rising reputation might injure their own theatre ; and from that time Monsigny wrote only for the Comédie-Italienne (the forerunner of the present Opéra-Comique in Paris).

His style underwent a change for the better about this time ; his success and fame went on increasing, until, after the triumph of his *Félix, ou l'Enfant trouvé* in 1777, he suddenly and inexplicably gave up writing. It is suspected that he feared a rivalry with Grétry ; but his own explanation was that musical ideas had ceased to come into his head. Monsigny was one of the most brilliant lights of French opéra-comique ; his principal merits were great melodic invention, warmth of sentiment, and a thorough understanding of the stage. He had a natural feeling for harmony, but his musical learning was infinitesimal, and he could write only in the simplest forms. His most famous work was *le Déserteur*, brought out on March 16, 1769.

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ANTONÍN DVOŘÁK was born at Nelahozeves (Mühlhausen), near Kralup, in Bohemia, on September 8, 1841, and is still living in New York. His father, Franz Dvořák, was the butcher and innkeeper of his native place, and young Antonín was destined by his parents for the first of these trades. But his fondness for music showed itself very early; his ambition was excited by hearing the itinerant bands that used to play at his father's inn on holidays and other occasions, and he induced the village school-master to teach him to sing and play the violin. His progress was astonishingly rapid, and soon he would sing solos in church and play the violin on holidays, like the itinerant musicians who had been his first models. In 1853, he being then twelve years old, he was sent to school at Zlonitz, where he was put under the care of an uncle. At Zlonitz the organist of the place, A. Liehmann, took him in charge and taught him the organ and pianoforte, as well as a certain amount of the theory of music, enough to enable him to work out a figured bass, modulate correctly from one key to another, and even improvise a little. In 1855 he was sent to Kamnitz, to learn German and finish his education; here he studied for a year under the organist Hancke, after which he returned to Zlonitz, where his father had settled meanwhile. An amusing anecdote is told of him about this period: he had written a piece of original dance-music for some festive occasion, as a surprise to his parents; but, when the musicians began to play it, the most terrific hodge-podge of mutually irreconcilable sounds was the result, and the young composer for the first time realized that he had written for various transposing instruments as if they all stood in the key of C! But by this time the boy's passion for music and his determination to pursue a musical career had become invincible; and the result of many discussions with his parents, in which he was backed up by his friend the organist, was that in 1857 he was sent to Prag to study music seriously, in hopes of getting the position of organist somewhere.

In October he entered the organ school which was supported by the Gesellschaft der Kirchenmusik in Böhmen; the course of instruction was

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for three years, at the beginning of which the boy received a small allowance from his father, but was afterwards thrown upon his own resources. Now his violin-playing helped him; he joined one of the town-bands as viola-player, and managed to make a meagre living by playing at cafés and other similar places. When the Bohemian Theatre was opened in Prag in 1862, Dvořák and some of his companions entered the orchestra. Here he benefited much by his intercourse with Smetana, who was conductor of the institution from 1866 to 1874. Another useful friend was Carl Bendel, who, after holding important musical positions in Brussels and Amsterdam, had returned to his native Prag in 1866 as conductor of the principal choral society there. Bendel's fine library was of great help to young Dvořák, whose slender means did not admit of his buying orchestral scores, nor even of his owning a pianoforte. But he stuck manfully to his studies in composition, which were conducted principally under Smetana's guidance.

In 1873 he was appointed organist at St. Adalbert's church in Prag; this allowed him to give up his engagement in the orchestra, and also to marry, he eking out his small salary by taking private pupils.

In the same year, he being then thirty-two, he made his first mark as a composer with his patriotic hymn, *Die Erben des weissen Berges*, to words by Halék; this was particularly successful, and two Nottornos for orchestra, and next year a whole symphony in E-flat and a Scherzo from another in D minor were given. He was beginning to make a national name for himself, and the National Theatre determined to bring out an opera by him. This opera, *Der König und der Köhler*, came near proving as much of a fiasco as his first dance-tune, where he had not made allowance for the transposing instruments. When it came to rehearsal, the music was found to be so wildly unconventional that the singers could do nothing with it; and the composer had the grit to write a wholly fresh score on the same libretto. This was produced, and with such success that rumors of its excellence, and of the composer's scanty pecuniary resources, reached Vienna; next year he got an annual pension of about \$250 from the Kultusministerium. This pension was increased the following year, and in 1877 Johannes Brahms succeeded Herbeck as member of the government commission appointed to examine compositions by recipients of the grant. Thus Dvořák's friendship with Brahms began; in 1878 his famous *Slavische Tänze* for 4-hand pianoforte appeared, and their success was so

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enormous that he found no difficulty in finding publishers for a large amount of music he had written long before, but without the faintest hope of ever seeing it published. After the publication of the *Slavische Tänze* Dvořák continued composing in almost every form, enjoying a high reputation, and also considerable immunity from personal publicity, for until the biographical notice of him appeared in the supplement of Grove's Dictionary in 1889 no biography of him was printed, and exceedingly little of his life was publicly known. In 1883 he made his first bow in London with his *Stabat Mater*, written for the London Musical Society. In the fall of 1884 he conducted it again at the Worcester Festival; in 1885 his *The Spectre's Bride* was brought out under his direction at the Birmingham Festival, and his *St. Ludmila* in 1886 at the Leeds Festival. In 1892 he accepted a call to come to New York as director of the National Conservatory of Music there.

SYMPHONY NO. 8, IN E MINOR, "FROM THE NEW WORLD," OPUS 95.  
 ANTONÍN DVOŘÁK.

This symphony was written after Dr. Dvořák's arrival in America. In writing it he followed out an idea that had struck him shortly after coming to this country; namely, that the true "*Volkslied*" basis of a characteristically American school of composition must be the Negro melodies of the Southern plantations. It is tolerably well known that the melodic staple of every school of composition—whether German, French, Italian, Spanish, Scandinavian, Slavic, Magyar, or what not—has always been the *Volkslied*, or folk-song; that is, the stock of popular melodies that have taken root in the heart of the people. The only stock of such folk-songs Dr. Dvořák thought to find in the United States was the stock of half-African, half-European melodies sung by the plantation Negroes. In his estimation (if I understand him aright) these Negro melodies ought to bear the same relation to the more highly developed American music that the people's song does in Germany or other European countries to the higher developments of music by the great classic and romantic masters

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in such countries. The thematic material of all the movements of this symphony is accordingly either borrowed from, or imitated from, Negro music. If there are comparatively few themes, or parts of themes, in the symphony that are actually taken from Negro plantation songs, they have at least something of the Negro character.

As for the origin of most of the Negro melodies, this is still to a great extent problematical; it is highly probable that they are for the most part of very mixed origin. Native African elements are undoubtedly to be found in them; but the form in which they have been handed down by oral tradition in the South has probably been largely modified by French-Creole, Hispano-Indian, and Methodist camp-meeting influences; all that we know definitely is that they are the popular music of the Southern American Negro (or were in *ante bellum* days), and that they have a strongly marked character of their own. It is also to be noted that not a little of the characteristic spirit of these melodies must have found its way into a class of songs which have long been regarded — in the North at least — as having something of the Negro tang to them; that is, the “popular” songs (in another sense) of burnt-cork Negro minstrelsy. Before the war, we in the North knew little, or nothing, of the real Southern plantation songs; what stood in our minds as “Negro melody” was represented by the once universally popular songs of the late Stephen Collins Foster: *Old Folks at Home*, *Old Uncle Ned*, and the like. No doubt there must have been something of the true, genuine plantation ring to these songs; Foster was born, and lived a good part of his life, in Pittsburg, Pennsylvania; but he often went to Virginia, and must have heard a good deal of Negro singing there in the thirties, forties, and fifties. No doubt the purest spring of Negro melody was to be found in the Southern States, especially the Gulf States, — also perhaps in Kentucky and Tennessee, — but a good deal of the same melodic spirit must have been found in the songs of the Virginia Negroes, and Foster undoubtedly transferred something of it to his own songs, if in a rather diluted condition. Still it is also highly probable that the “Negro” element in Foster’s songs — and in others of a similar grade — had as little to do with the real Negro spirit as the so-called “Turkish” element in Mozart’s or Beethoven’s “Turkish Marches” had with the real melodic essence of Oriental music. It is well known that what Mozart, Beethoven,

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and other German composers of their day considered to be Turkish music was as un-Turkish as possible ; it was a sort of music that the German mind accepted as not inexpressive of the Turkish national character,— which was traditionally a warlike one,— but had as much likeness to real Turkish music as black has to white. Foster and his peers may very likely have attributed certain melodic turns to the Negro race which in no wise belonged to its music, but rather embodied the Northerner's or Middle-state man's musical ideal of the Negro. But the melodic cut that Dr. Dvořák has tried to reproduce in the themes of this symphony is not that of the popular, or once popular, Negro minstrel songs, but that of the plantation melodies themselves.

The symphony is in the regular four symphonic movements, each one of which is developed in tolerable adherence to symphonic traditions. It is scored for the ordinary modern full orchestra.

ALBERT FRANZ DOPPLER, who assisted Liszt in the scoring of six of the Hungarian Rhapsodies, was born at Lemberg, in Galicia, on October 1, 1821, and died at Baden, near Vienna, on July 27, 1883. He was a celebrated flutist. After finishing his musical education in Vienna, he made a concert tour with his brother Karl, and was engaged as first flute at the theatre in Buda-Pesth. Here he began to compose. In 1858 he was engaged at the Court Opera in Vienna. Among his works are seven operas, several overtures and ballets, and other compositions.

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- VI. in D-flat major, dedicated to Count Antoine d'Apponyi.
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- VIII. in F-sharp minor, dedicated to M. A. d'Augustz.
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- XIV. in F minor, dedicated to Hans von Bülow.
- XV. Rákóczy-Marsch : in A minor.

Of these, No. 2 has been arranged for orchestra (transposed to C minor and F major) by Karl Müller-Berghaus.

Several of them have also been scored for orchestra by Liszt himself, assisted by Franz Doppler ; this orchestral series has its own numbering (differing from that of the original pianoforte series), and is as follows :—

- I. (No. 14 in the original series) in F minor.
- II. (No. 12 " " " " ) transposed to D minor.
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No. 14 of the original series has also been arranged by Liszt as a concert piece for pianoforte with orchestra (for Hans von Bülow), and published under the title of *Ungarische Fantasie*.

The Rhapsody played at this concert opens *Andante moderato* in D minor (4-4 time), with a solemn theme, given out *fortissimo* by the horns and some of the wood-wind in unison, the heavy brass and the strings coming in in full harmony at the end of the phrases; it is responded to by another more *cantabile* phrase in F major, given out also in *fortissimo* by the violas and 'celli in unison to a *pizzicato* chord accompaniment in the other strings and harp. These two themes are worked up in free preluding fashion for some time, with ever-increasing fulness in the scoring and elaborate figuration in the accompaniment and melody. This sort of prelude is followed by an *Allegro zingarese, vivace* in D minor (2-4 time), in which a lively little gypsy tune is given out by the wood-wind and harp in their upper register, and worked up with fuller and fuller scoring; the peculiarity of this melody, like that of many gypsy airs, of beginning in F major, and then falling into D minor, is not to be overlooked. Another theme of probably similar origin soon enters in the flute and clarinet, *Ritenuto il tempo*, to arpeggi in the harp, having also the peculiarity of its phrases beginning in B-flat major and ending in G minor. This little episode is followed by an *Andante agitato* in D minor (4-4 time), in which the solemn first theme is made the basis of some stormy developments, leading to an *Allegro giocoso* in D major, in which a new, graceful, and fascinating theme is given out by the piccolo and flute to a harp accompaniment, and is in its turn worked up with fuller and fuller scoring and with frequent cadenzas for the flute. This is followed by an *Allegro più mosso* in D major (2-4 time), in which still another theme is worked up at great length and with enormous orchestral elaboration, leading at last to rousing *fortissimo* version of the theme of the *Allegro zingarese*, that of the *Allegretto giocoso*, and finally of the solemn first theme itself, bringing the rhapsody to a brilliant close.

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## PROGRAMME.

Hector Berlioz - - - Fantastic Symphony, in C major, Op. 14a

- |  |           |     |
|--|-----------|-----|
| I. Reveries—Passions: Largo (C minor)                      | - - -     | 4-4 |
| Allegro agitato e appassionato assai (C major)             | -         | 4-4 |
| II. A Ball: Valse, Allegro non troppo (A major)            | -         | 3-8 |
| III. Scene in the Fields: Adagio (F major)                 | - - -     | 6-8 |
| IV. March to the Scaffold: Allegretto non troppo (G minor) | -         | 4-4 |
| V. A Walpurgis-Night's Dream: Larghetto (C major)          | -         | 4-4 |
| Allegro (C minor and C major)                              | + - - - - | 6-8 |

Liszt - - - - - Concerto for Pianoforte, No. 1, in E-flat

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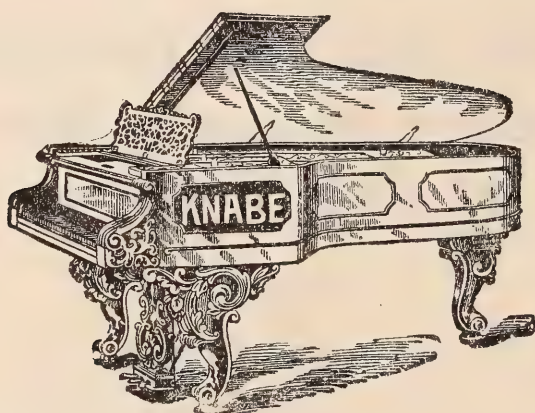


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A young composer, hopelessly in love, tries to kill himself with laudanum in an access of despair; but the narcotic dose proves insufficient to kill, it only throws him into a profound sleep, in which he sees the strangest visions. These visions are the subject-matter of the symphony.

In the introductory *Largo* of the first movement (the heading of the whole movement is "Reveries — Passions") he sees himself in that vague, objectless passionate condition of many a young man before he has met the *one* upon whom his affections are destined to be centred; the music expresses that vague *Sehnsucht nach der Liebe* (yearning after love) with which young hearts are not unacquainted. The principal theme of this *Largo*

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has a little history of its own. When only thirteen years old, Berlioz fell desperately in love with a beautiful young girl of eighteen, who lived near his father's house at la Côte-Saint-André. The name of the cruel fair one was Estelle. The young Hector did not avow his passion, perceiving well that Estelle appreciated the difference between their ages far more keenly than he was disposed to do, and that she, in her quality of young woman, looked upon him as a mere boy with whom it was good sport to flirt, in lack of more worthy game. But he read and reread Florian's pastoral of *Estelle et Némorin*, and set many of its verses, whose rather flaccid sentimentality harmonized well enough with his own forlorn plight, to music in his beloved's honor. The melody of one of these songs of his, to the words :

Je vais donc quitter pour jamais  
Mon doux pays, ma douce amie,  
Loin d'eux je vais traîner ma vie  
Dans les pleurs et dans les regrets ! etc.

is the principal theme of this open *Largo* in the *Fantastic Symphony*. The song itself had been burnt up long before ; but, when Berlioz began the symphony in 1829, he used the melody again, note for note. It was a rather ironical stroke of fate, for *an Episode in the Life of an Artist* was written in honor of a far other flame ; but he could not foresee at that time what an enduring influence upon his life his first love for the *Stella montis* (for so he used to call Estelle) was destined to have. This strange unrequited passion, forgotten at twenty-one, was revived with hundred-fold intensity at sixty, and lasted Berlioz to the end of his days.

The *Allegro* (main body) of the movement begins almost immediately

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with what Berlioz calls the *Fixed Idea*; in other words, with the musical incarnation of the beloved woman, whose image suddenly appears to the young dreamer in the full splendor of youth and maidenly beauty. This *Fixed Idea* is one of the earliest instances in music, if not the earliest, of the so-called Wagnerian *Leitmotiv*: it is not only a melody definitely associated with a character in a dramatic story, but is musically the principal theme on which the movement is based.

In the second movement (headed *a Ball*) the youthful dreamer sees a vision of his love in the midst of a gay crowd in a ball-room. This movement, being in triple (waltz) time, may be called the Scherzo by those who are anxious to preserve the symphonic nomenclature. It begins with a soft rustling of the violins in A minor, the basses murmuring an accompanying figure, while the harps throw out scintillating *arpeggi* that affect the ear much as the many-colored sparkle of rich jewels affects the eye. Soon the dance begins,—the daintiest, gracefulest waltz-melody in A major, sung by the violins, and gradually adorned with all that exquisite orchestral coloring of which Berlioz stands the acknowledged master. Suddenly the *Fixed Idea* appears in F major, forming the Trio of the Scherzo. The beloved object has come to be queen and reigning beauty of the festival; the other dancers stand still as her graceful form glides through the undulations of the waltz, the cynosure of all eyes. But presently scraps of the first waltz-theme are woven into the accompaniment, as couple after couple join again in the dance, until at length the whole orchestra jubilantly takes up the theme, and the *Fixed Idea* is lost sight of amid the brilliant throng. The glad noise of the fête is at its height, when the first few measures of the *Fixed Idea* are given out softly by the clarinets, as if the dreamer had

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just caught a far-off glimpse of his beloved leaving the hall; the dance goes on, faster and faster; the laughter and merriment grow more and more bewildering; a whirling coda brings the movement to a close.

The third movement (*Adagio*; "Scene in the Fields") is a delicious pastoral. The unhappy lover seeks repose for his sore heart in the quiet of the country. The movement begins with a pastoral dialogue between the English-horn (in the orchestra) and the oboe (behind the stage), as of two shepherds calling to and answering each other on their pipes. After a few measures of this duet a beautiful *cantabile* melody is sung by the violins and flute in unison, wholly without accompaniment at first, but after a while the various instruments of the orchestra add their voices in rich tender harmonies.

This *Adagio* is full of imitations — suggestions would perhaps be a better word — of country sounds which the experienced concert-goer has learned to expect in every piece of pastoral music. The scene this time being laid in the fields, and not in the woods, there is little of that tremulous background of rustling leaves which most composers seem to regard as a *sine qua non* in this class of writing; only once or twice do we hear the sigh of the breeze through the distant pines. But the traditional singing-birds, thunder-storm, and other familiar rural items are palpably there. Yet all the birdlike notes have a thematic significance; they are organic parts of the whole picture, and we find no trace of puerile trickery in the manner in which they are employed. Of course, in this class of composition great demands are consciously made upon the listener's imaginative faculty; listening to this *Adagio* in sympathy with the spirit in which it was written, one is struck by one point with singular force. I know of no piece of

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orchestral writing that so strongly suggests *summer heat* as the first half of this movement. The air is actually oppressive ; the manner in which this sultry effect of the music is made to disappear after the thunder-storm will be called ingenious by some, and a happy poetic inspiration by others ; the atmosphere of the second half of the movement is as cool and refreshing as that of the first half is hot and close. But the change is purely physical ; the character of the music is ineffably sad throughout ; the physical oppressiveness of the first part is cleared away only to give way to the mental dejection—the poignant grief of a mind overcharged with bitter memories—that pervades the second. The *Fixed Idea* appears once more, and weaves its persistent melody into the harmonious web, until it seems to gain sole possession of the dreamer's mind ; he becomes unconscious of all surrounding objects, and gives himself up unresisting to the intensity of his sorrow. In the last few measures we come upon the first striking innovation that Berlioz introduced into the orchestra of his day. The English-horn repeats detached fragments of its pastoral melody, this time unanswered by the oboe, the only accompaniment being long, dull rolls on four kettle-drums, so tuned as to admit of the more or less complete formation of actual chords.\* The effect is striking and singularly poetic. In these first three movements we have had passionate love depicted in all its phases : vague, dreamy desire ; joyful hope ; adoration ; melancholy ; despair. But now the picture changes : we come to the sinister, the terrible, at last even to the grotesque and horrible. The dream becomes a nightmare. The young lover dreams that he has killed his mistress in an access of uncontrolled rage, and sees himself led to execution.

\* Meyerbeer, who was always alert to be “up to date,” very probably caught from this passage the idea of having an actual theme played on four kettle-drums in a scene of his *Robert le Diable*, which opera was brought out about a year after the first performance of the *Fantastic Symphony*.

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The fourth movement ("March to the Scaffold") is perhaps the most famous and generally admired in the symphony. The orchestra is formidably increased: trombones, ophicleides, and tubas add their brazen voices to the rest.

This superb march is built up of two themes: the one sombre, sinister, a sort of choral melody in G minor, treated contrapuntally with great skill and power; the other, in B-flat major, full of chivalric splendor, with something terrible and appalling in its very brilliancy. The use of the orchestra is masterly. One of the most noteworthy features in the orchestral coloring of this march is its distinctly *nocturnal* suggestiveness; in its most brilliant moments it does not suggest sunlight, but the glare and flare of torches in the midst of darkness; in this it resembles the *Minuet of Will-o'-the-wisps* in the *Damnation of Faust*: it is flashing light and black darkness at the same time. The late Julius Eichberg was fond of making a poetic suggestion regarding the counter-theme played by the bassoons against the first G minor march-theme, as it is played *pizzicato* by the strings; he would say, "Listen to those bassoons; can't you hear the monks muttering their prayers for the dead into the prisoner's ear, as the procession marches along?" Just before the fatal axe falls upon the victim's neck the *Fixed Idea* appears again; a flute and clarinet give out the first phrase of the lovely melody; then comes a crash, a moment of impressive silence, and the whole orchestra answers with a roar on the full chord of G major that recalls to one's mind Carlyle's description of the howling of the populace on the Place National when "la veuve Capet's" head fell.

In the fifth movement ("A Walpurgis-Night's Dream," in C minor,

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finally in C major) we have Berlioz at his devilmost. Although he had an innate abhorrence of the forms French musical art commonly assumed in his day, and the idols of his art worship — Shakspeare, Dante, Virgil. Goethe, Beethoven, Gluck, von Weber, Spontini, Meyerbeer — were not of his country, he was thoroughly French in spirit and instinct, perhaps the most radically French of all Frenchmen, and, when he dealt in the horrible, always gave generous measure.

In the last movement of the *Fantastic Symphony* the troubled dreamer sees his own damned soul in the midst of a demoniac crowd of witches and lost spirits, taking part in all the wild revelry of their Sabbath. The *Fixed Idea* is there, too, but how changed! The haughty fair one comes, now shorn of her maiden purity, to join in the devilish sport; the spotless virgin has become a common courtesan; the lovely passionate melody is degraded to an ignoble dance-tune, played by a squeaking E-flat clarinet and octave-flute to the accompaniment of grunting arpeggios on the bassoons; shrieks of delight greet her coming. From this point the movement is a perfect musical pandemonium. There is a fugued dance of demons, a *Dies iræ*, given out in severe unison by the ophicleide, tuba and bassoons, and horribly burlesqued, verse by verse, by the other instruments, great bells in C and G tolling a solemn funeral knell the while. The dance grows wilder and wilder; the fugued rondo of the demons and the solemn *Dies iræ* are brought into conjunction; shrieks, groans, ribald laughter, fill the air, mid flashes of lightning and peals of thunder; at last the whole mad rabble join in a furious chorus, which now and then recalls in a frightfully parodied form the once pure and beautiful *Fixed Idea*, when with a loud clash of cymbals the dreamer awakes. The *Fantastic Symphony* is ended.\*

\* Much of this account of the *Fantastic Symphony* is taken from an article by the Editor, on *An Episode in the Life of an Artist* in the *Atlantic Monthly* for January, 1878.

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I find that I have said more about the music of the symphony, in the preceding account, than I at first meant to ; little remains but to speak of the first movement. The main body of this movement (*Allegro agitato e appassionato assai*, in C major, 4-4 time) begins almost immediately, as has been said, with the *Fixed Idea*, which is given out by the first violins and flute in unison. There is no accompaniment at first, but soon the other strings come in with soft pulsating chords, sporadically to begin with, then more frequently, at last continuously, suggestive of the lover's more and more passionate heart-beats. Some agitated passage-work, interrupted at moments by fragments of the *Fixed Idea*, leads to a short conclusion-theme (entering *fortissimo* in the strings, and alternating with the opening figure of the *Fixed Idea* in the wood-wind), the brief development of which brings the first part of the movement to a close. There has been no real second theme ; the first part is regularly repeated.

The free fantasia begins with working out the initial figure of the *Fixed Idea*, soon leading to some strenuous chromatic scale-passages in the strings against occasional long-held octaves in the wind, which rise to a strong climax. After a few measures of silence, a fluttering accompaniment begins softly in the strings, in G major, and the flute, clarinet, and bassoon repeat the whole of the *Fixed Idea* in that key. Then the working-out begins again, fitfully and spasmodically, rising to a climax and then falling back to *pianissimo* ; then begins a long and very gradual climax, the strings working up the first figure of the *Fixed Idea* in imitation, against plaintive, recitative-like phrases in the oboe, the *crescendo* growing stronger and stronger, until at last the whole orchestra precipitates itself in *fortissimo* upon the *Fixed Idea*, against which the violins play furious running-passages in eighth-notes. This is the beginning of the third part of the movement. But, after the *Fixed Idea* has been thus triumphantly played through, all connection with the first part is broken off, and the coda sets in. The music grows more fitful and passionate than ever, but at last sub-

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sides into a *diminuendo e ritardando* repetition of a figure taken from the *Fixed Idea*, and ends in long-held *pianissimo* chords for the full orchestra.

The scoring of the *Fantastic Symphony* presents many peculiarities. The first movement is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 1 pair of kettle-drums, and strings. The second movement (*Un Bal*), for 2 flutes (one of them changing later to piccolo), 1 oboe, 2 clarinets, 4 horns, 2 harp-parts, and strings,—notice that there are no bassoons, a great rarity in orchestration! The third movement (*Scène aux Champs*, in F major, 6-8 time) is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 4 kettle-drums (with four players), and strings. In the fourth movement (*Marche au Supplice: Allegretto non troppo*, in G minor, 4-4 time) the orchestra of the first movement is increased by 3 trombones, 2 ophicleides, an additional pair of kettle-drums, and bass-drum and cymbals. The scoring of the last movement (*Songe d'une Nuit du Sabbat*) is the same, with the addition of a "rolling bass-drum" (bass-drum on which two players make rolls with kettle-drum sticks) and 2 bells in C and G (for which "several grand-piano-fortes" may be substituted).

This symphony was written out and performed before the second part, *Lelio*, was begun,—except the *Dramatic Fantasy on Shakspeare's Tempest*, which was written even before the symphony,—but Berlioz altered much of it afterwards, and it was not wholly in its present shape even when given in 1832. The *March to the Scaffold* was written in a single night. On the other hand, the *Scene in the Fields* gave the composer much trouble; he worked at it for three weeks without being able satisfactorily to fix his idea; and of all the movements in the symphony this was the one that underwent the most serious changes in the process of retouching,—a process which Berlioz continued for several years. After the first performance he rewrote the instrumentation of the *Ball* from beginning to end, and also added a new coda.

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One historical point connected with this symphony is worth noting here. Berlioz has been quite sufficiently severely criticised for the outrageousness of making his pure *Fixed Idea* appear "as a common courtesan" in the *Walpurgis-Night* scene; especially as it was no secret that the symphony was written to commemorate his (then unrequited) love for Harriet Smithson, who afterwards became his wife, and he knew that she was to be present at the first complete performance at the Conservatoire in 1832. The idea is certainly sufficiently disgusting, so much so that it might have occurred to Berlioz's scandalized critics that it was too horrible to be true,—that Berlioz was not capable of such a gigantic *sottise* as that. The real facts in the case were not made public until the publication of Edmond Hippeau's *Berlioz Intime*, in 1883,—fourteen years after the composer's death. It is perfectly true that the symphony was *begun* in honor of Harriet Smithson, with whom Berlioz was madly in love, but whom he knew at that time only "across the footlights," as Juliet and Ophelia; she had refused to have anything to do with him, and there was no real personal acquaintance between the two, beyond a chance introduction. Long before the symphony was ended, Berlioz was on with his new love, Camilla Moke (afterwards Camilla Pleyel, the famous pianist); she, as a musician (which Miss Smithson was not in the least), had considerable influence upon him in the composition of the work. Before the last movement of the symphony was written, scandalous (and absolutely unfounded) reports came to Berlioz's ears concerning Harriet Smithson's character,—reports which were probably not regarded with much displeasure by Camilla Moke,—and the horrible incident in the *Walpurgis-Night* scene of the symphony was a piece of heart-broken revenge on Berlioz's part, who at the time was persuaded that the "common courtesan" side of the business was really true. When Camilla had jilted him, and Miss Smithson had again returned to Paris in 1832, he discovered his terrible mistake; but it was only on the afternoon of the first complete performance of *an Episode in the Life of an Artist* that



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Berlioz learned that Schutter, one of the editors of *Galignani's Messenger*, was to bring Miss Smithson to the concert in the evening, and it was too late then to change the programme. Besides, he felt sure that, if she should possibly suspect that there was an allusion to herself in the work, it would only be in the second part, *Lelio, or the Return to Life*,—some time after the symphony was over. At any rate, his ill-considered "revenge" did not prevent Miss Smithson's accepting and marrying him a year later.

### ENTR'ACTE.

Poi mi rivolsi a loro, e parlai io,  
E cominciai: Francesca, i tuoi martiri  
A lagrimar mi fanno tristo e pio.  
Ma dimmi: al tempo de' dolci sospiri,  
A che, e come concedette amore,  
Che conosceste i dubbiosi desiri?  
Ed ella a me: Nessun maggior dolore,  
Che ricordarsi del tempo felice  
Nella miseria; e ciò sa il tuo dottore.  
Ma se a conoscer la prima radice  
Del nostro amor tu hai cotanto affetto,  
Faro come colui che piange e dice.  
Noi leggevamo un giorno per diletto  
Di Lancillotto, come amor lo strinse:  
Soli eravamo e senza alcun sospetto.  
Per più fiate gli occhi ci sospinse  
Quella lettura, e scolorocci il viso:  
Ma solo un punto fu quel che ci vinse.  
Quando leggemmo il disiato riso  
Esser baciato da cotanto amante,  
Questi, che mai da me non fia diviso,  
La bocca mi baciò tutto tremante:  
Galeotto fu il libro, e chi lo scrisse:

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 Mentre che l' uno spirto questo disse,  
 L' altro piangeva sì, che di pietade  
 Io venni men così com' io morisse;  
 E caddi, come corpo morto cade.

DANTE, *Inferno*, Canto V.

Then I turned again to them ; and I spoke, and began : " Francesca, thy torments make me weep with grief and pity. But tell me : in the time of the sweet sighs, by what and how love granted you to know the dubious desires ? "

And she to me : " There is no greater pain than to recall a happy time in wretchedness ; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

" One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther."

While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying ; and fell, as a dead body falls.—JOHN A. CARLYLE'S *Translation*.

#### ON THE NOMENCLATURE OF TRANSPOSING INSTRUMENTS.

Not long ago a certain orchestral composition by Sebastian Bach was played in private, before an audience in which there were several musi-

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cians. In the score of the work in question was a solo part for "*violino piccolo*," which instrument was described on the programme as a "small violin in E-flat." Some of the musicians present happened to follow the performance from the Bach-Gesellschaft edition of the full score, and one of them, turning to Wilhelm Rust's preface to the volume, noticed that this same little instrument was there mentioned as a "*Quartgeige*." The question then arose, how can a *Quartgeige*—literally, a "4th-violin"—properly be said to be in E-flat? If the instrument is tuned a 4th higher than the ordinary violin, as its name would indicate, how can it be in E-flat, unless the ordinary violin is in B-flat? And what possible reason can there be for saying that the ordinary violin stands in B-flat, when not one of its open strings gives that note? Another of the party pointed to the score itself: the composition was in F-major, and the part for *violino piccolo* was written in D major—with two sharps to the signature. And this was just the key in which the part for a transposing instrument in E-flat would have been written in a composition in F major. That was unquestionable! It was then found, on referring to the player, that the little instrument was tuned as follows: 4-foot B-flat; 2-foot F; 1-foot C; 1-foot G. That is, it was tuned just a minor 3rd higher than the ordinary violin, which is tuned G, D, A, E. Then what was the sense of calling it a *Quartgeige*? Aye, there was the rub!

A similar puzzle was found some years ago by a party of musicians, met together to play and listen to some pianoforte (clavichord) concertos by Bach, one of the party sketching out the orchestral accompaniments from the full score, on a second pianoforte. In the score of a composition in A major there was a part for "*Flauto in E*"; but this part for an "E-flute"

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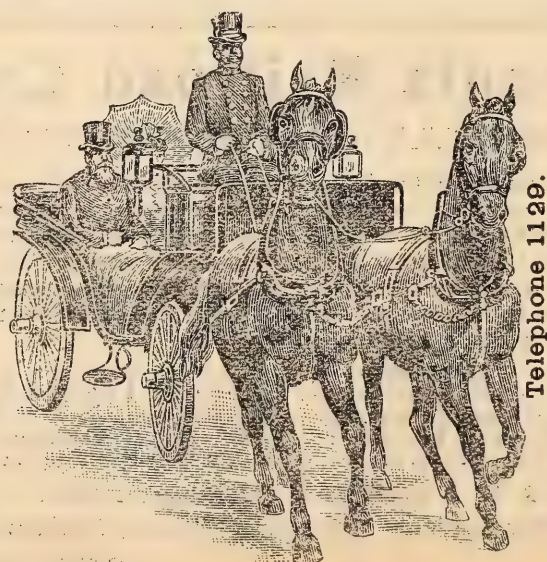
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was not written in F major, as one would have expected, but in G major! Here was a seeming paradox: an instrument in E, playing in G in a composition in A!

These two cases, however, present one point of similarity. The so-called *Quartgeige*, instead of being tuned a 4th higher than the ordinary violin, — as its name would seem to indicate, — was really tuned only a minor 3rd higher; the so-called flute in E, instead of playing a part such as would have been written for a regular transposing instrument in E, played one such as would be written for an instrument in D. That is, both instruments were called a whole tone higher than the key in which they really stood. There is no rational explanation of this paradox, but only an historical one. The old nomenclature of flutes — in so far as the indication of key is concerned — was based simply on the natural resonance of the tubes of the several instruments of the flute family, with all the holes stopped and all the keys closed. The standard instrument of the family was the common flute (*flauto traverso*), the tube of which, under the above-mentioned conditions, gives the note D; it was accordingly known as the flute in D. The other instruments of the family were named both according to the natural resonance of their tubes and to the difference between their pitch and that of the standard flute. The tierce-flute, tuned a minor 3rd higher than the ordinary flute, was called the flute in F; the 2nd and 9th-flutes, tuned respectively a minor 2nd and a minor 9th higher than the standard instrument, were called the large and small flutes in E-flat; etc.

Now this gave rise to a terrible confusion. The transposing brass instruments — horns and trumpets — were also named according to the natural resonance of their tubes, and quite properly, too. But just see here:

In a composition in F,	the horn in	F	plays in C.
In a composition in F,	the flute in	F	plays in D.
In a composition in E-flat,	the trumpet in	E-flat	plays in C.
In a composition in E-flat,	the flute in	E-flat	plays in D.



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Notice that the flute always plays in a key just one whole tone higher than that played in by the brass instrument of the same key-designation. Or, to put it in another way :

In a composition in E-flat, the horn in	E-flat plays in C.
In a composition in E-flat, the flute in	F plays in C.
In a composition in D-flat, the trumpet in	D-flat plays in C.
In a composition in D-flat, the flute in	E-flat plays in C.
In a composition in C, the horn in	C plays in C.
In a composition in C, the flute in	D plays in C.

From this we see that the key designation of the flutes is always just a whole tone higher than that of the brass instruments which play in the same key as they do, to produce the same effect. And, as flutes were called just one tone too high, so was the nomenclature of the *violino piccolo* pushed just so much too high : being tuned a 3rd higher than the standard instrument of its family, it was called, not a *Terzgeige*, but a *Quartgeige* ; it was the unconscious application of a similar principle.

In order to remedy this confusion in nomenclature, Berlioz made the following excellent suggestions, in his *Traité d'Instrumentation et d'Orchestration* :

Let us begin with establishing a line of demarcation between those instruments from which the sound is produced as it is indicated by musical notation, and those from which the sound comes either *above* or *below* the written note. From this classification the two following categories will result : non-transposing instruments, which produce the sound as it is written ; and transposing instruments, which produce sounds different from the written notes.\* It will be seen from this table that, if all the non-transposing instruments which are said to be in C produce sounds as they are written, those like the violin, oboe, flute, &c., which bear no designation of any particular key, belong absolutely to the same category ; they are accordingly, as far as regards the composer, similar to instruments in C in this respect. Hence the nomenclature of certain wind instruments which is based on the natural resonance of their tube has led to the most singular and absurd consequences ; it has made the art of writing for transposing instruments a very complicated task, and rendered the musical vocabulary thoroughly illogical. Here, then, is the place to revise this custom and to restore order where we find so little of it.

\* Here Berlioz gives a complete tabulated list of all the instruments of the modern orchestra. — W. F. A.

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Players sometimes call the tenor-trombone the trombone in B-flat; they call the alto-trombone the trombone in E-flat; and still more frequently speak of the common flute as the flute in D.

These designations are correct in the sense that the tubes of these two trombones, with the slide closed, really do produce, in the former the notes of the chord of B-flat, in the latter those of the chord of E-flat; the common flute, with all its holes stopped and its keys closed, also produces the note D. But, as the player has nothing to do with the resonance of the tube, as these instruments really produce the written notes, as the C of the tenor-trombone is a C and not a B-flat, as that of the alto-trombone is still a C and not an E-flat, as that of the flute is equally a C and not a D, it evidently follows that these instruments do not belong, or no longer belong, to the category of *transposing instruments*; that they consequently belong to that of *non-transposing instruments*, and are to be considered to be in C, like oboes, clarinets, horns, cornets, and trumpets in C; either no designation of key should be applied to them, or else they should be said to be in C. When this has been established, it will be conceivable how important it was not to call the common flute a flute in D; the other, higher flutes having been named according to the difference between their pitch and that of the common flute, people have come to speak of them, not simply as the tierce and 9th flutes,—which would at least have brought about no confusion in terms,—but as the flutes in F and E-flat. And just see to what this leads. The small clarinet in E-flat, whose C really produces the sound E-flat, can play the same part as a tierce-flute, which you speak of as being in F; and these two instruments, though bearing the names of different keys, are yet in unison with each other. Is not the name of the one or the other wrong? And is it not absurd to adopt solely *for flutes* a nomenclature and a method of designating the key different from those in use for *all other instruments*?

Hence the principle that I propose, which renders any misinterpretation impossible. The key of C is the standard of comparison which should be taken to specify the keys of transposing instruments. The natural resonance of the tube of non-transposing wind instruments can never be taken into consideration. All non-transposing instruments, or such as transpose only to the octave, whose written C really produces C, are to be considered as standing in C.

Moreover, if an instrument of the same sort is tuned above or below the pitch of the typical instrument, this difference will be indicated according to the relation it bears to the key of C. Consequently, the violin, flute, or oboe, which plays in unison with the clarinet in C with the trumpet in C, or the horn in C, *is in C*. And if a violin, flute, or oboe is tuned a tone higher than the common instrument of the same name, that violin, flute, or oboe, playing in unison with the clarinets in D, or trumpets in D, *is in D*.

From which I conclude that the old method of designating flutes should be abolished; the tierce flute should no longer be called the flute in F, but in E-flat, because its C produces E-flat; and the 9th and minor-2nd flutes should be called the large and small flutes in D-flat, and not in E-flat, since their C produces E-flat; and so on for the other keys.

This reduces the whole business to a real system. It was perfectly proper to call Bach's *violino piccolo* a "small violin in E-flat," because the instrument is so tuned that its C gives E-flat; and the old German name of *Quartgeige* was absolutely improper, as the instrument is tuned, not a 4th, but a minor 3rd higher than the typical instrument of the family. In the same way the "*flauto in E*" in the other Bach score ought properly to be called a flute in D, as its C gives the note D.

Indeed, it seems to have taken some time for musicians to appreciate the fact that an instrument is "transposing" or "non-transposing," not according to its own nature or mechanism, but solely and simply according to the way composers treat it. The same instrument may be transposing in one

country, and non-transposing in another. For instance, the (so-called) E-flat bass-tuba of military bands is a non-transposing instrument in this country; but it is a transposing instrument in France. In the United States the part for an "E-flat bass" in a composition in E-flat major would be written in E-flat major, exactly as it would be for a trombone or a bassoon; but the part would be written in C major in France. The slide-trombones have never been treated as transposing instruments anywhere; but, when valve-trombones were introduced in France, they were treated as transposing, just like valve-trumpets or horns. Here they have always been treated as non-transposing, just like the slide trombones. In Germany the bass-clarinet in B-flat is written for in the F-clef, and transposes a whole tone lower than the written notes; in France it is (or was) written for in the G-clef, transposing a major 9th lower than the written notes. It is all a matter of convention. But Berlioz's suggestion that all non-transposing instruments (that is, all instruments treated as non-transposing by composers) should be said to be in C, and that the key-designation of all transposing instruments should be governed solely by the real note which corresponds to their written C, was the only practicable means of introducing order into a nomenclature which was once terribly confused and illogical.

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of what may be called a metamorphosis of themes,—a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his thirty-three variations, in the final movements of the “Eroica” and the ninth symphonies, in some of the later quartets, and elsewhere. By means of this metamorphosis the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge’s attempt at a definition of poetic beauty—unity in multeity—is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it—opening *allegro*, *adagio*, *scherzando*, and *finale*—are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,—that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps “a rhapsody” would be the most appropriate title for it.—*E. D.*

PIERRE-ALEXANDRE MONSIGNY was born at Fauquembergues (Pas-de-Calais), France, on October 17, 1729, and died in Paris on January 14, 1817. He was of noble birth, and received a good classical education; he took lessons on the violin when still a young boy. On his parents’ death in 1749, he went to Paris, where he got a clerkship in the Bureau de la Comptabilité du Clergé; he had some influential friends, and soon was appointed maître d’hôtel to the Duc d’Orléans with a large salary.

What inspired him to try his hand at dramatic composition was hearing Pergolesi’s *Serva Padrona*; he took harmony lessons for five months from one Gianotti (a double-bass player at the Académie de Musique), and this was all the theoretical instruction he ever had. His first opera, *les Aveux indiscrets*, was brought out at the Théâtre de la Foire Saint-Germain in 1759, and had a fair success.

In 1761 his *le Cadi dupé* so delighted the poet Sedaine that he offered Monsigny to supply him with libretti in future. The success of this collaboration was such that the Comédie-Italienne succeeded in having the rival Opéra-Comique de la Foire Saint-Laurent closed, for fear that its rising reputation might injure their own theatre; and from that time Monsigny wrote only for the Comédie-Italienne (the forerunner of the present Opéra-Comique in Paris).

His style underwent a change for the better about this time; his success



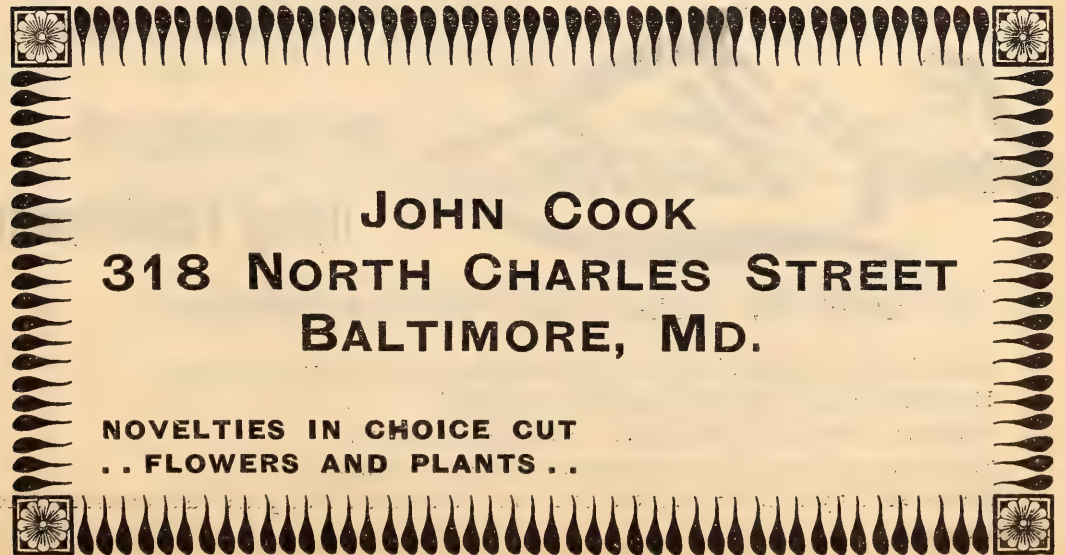
and fame went on increasing, until, after the triumph of his *Félix, ou l'Enfant trouvé* in 1777, he suddenly and inexplicably gave up writing. It is suspected that he feared a rivalry with Grétry; but his own explanation was that musical ideas had ceased to come into his head. Monsigny was one of the most brilliant lights of French opéra-comique; his principal merits were great melodic invention, warmth of sentiment, and a thorough understanding of the stage. He had a natural feeling for harmony, but his musical learning was infinitesimal, and he could write only in the simplest forms. His most famous work was *le Déserteur*, brought out on March 16, 1769.

ALBERT FRANZ DOPPLER, who assisted Liszt in the scoring of six of the Hungarian Rhapsodies, was born at Lemberg, in Galicia, on October 1, 1821, and died at Baden, near Vienna, on July 27, 1883. He was a celebrated flutist. After finishing his musical education in Vienna, he made a concert tour with his brother Karl, and was engaged as first flute at the theatre in Buda-Pesth. Here he began to compose. In 1858 he was engaged at the Court Opera in Vienna. Among his works are seven operas, several overtures and ballets, and other compositions.

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- VI. in D-flat major, dedicated to Count Antoine d'Apponyi.
- VII. in D minor, dedicated to Baron Fery Orczy.
- VIII. in F-sharp minor, dedicated to M. A. d'Augusz.
- IX. *Le carnaval de Pesth* : in E-flat major, dedicated to H. W. Ernst.
- X. *Preludio* : in E major, dedicated to Egressy Bény.
- XI. in A minor, dedicated to Baron Fery Orczy.
- XII. in C-sharp minor, dedicated to Joseph Joachim.
- XIII. in A minor, dedicated to Count Leo Festetics.
- XIV. in F minor, dedicated to Hans von Bülow.
- XV. *Rákóczy-Marsch* : in A minor.

Of these, No. 2 has been arranged for orchestra (transposed to C minor and F major) by Karl Müller-Berghaus.

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  - II. (No. 12 “ “ “ “ ) transposed to D minor.
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  - IV. (No. 2 “ “ “ “ ) transposed to D minor and G major.
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The Rhapsody played at this concert opens *Andante moderato* in D minor (4-4 time), with a solemn theme, given out *fortissimo* by the horns and some of the wood-wind in unison, the heavy brass and the strings coming in in full harmony at the end of the phrases; it is responded to by another more *cantabile* phrase in F major, given out also in *fortissimo* by the violas and 'celli in unison to a *pizzicato* chord accompaniment in the other strings and harp. These two themes are worked up in free preluding fashion for some time, with ever-increasing fulness in the scoring and elaborate figuration in the accompaniment and melody. This sort of prelude is followed by an *Allegro zingarese, vivace* in D minor (2-4 time), in which a lively little gypsy tune is given out by the wood-wind and harp in their upper register, and worked up with fuller and fuller scoring; the peculiarity of this melody, like that of many gypsy airs, of beginning in F major, and then falling into D minor, is not to be overlooked. Another theme of probably similar origin soon enters in the flute and clarinet, *Ritenuto il tempo*, to arpeggi in the harp, having also the peculiarity of its phrases beginning in B-flat major and ending in G minor. This little episode is followed by an *Andante agitato* in D minor (4-4 time), in which the solemn first theme is made the basis of some stormy developments,

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Robert Kahn - - - Overture, "Elegy," in C minor (MS.)  
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Gounod - - - - - Aria from "Reine de Saba"

Hector Berlioz - - - Fantastic Symphony, No. 1, in C major, Op. 14a

- |  |       |     |
|--|-------|-----|
| I. Reveries—Passions: Largo (C minor)                      | - - - | 4-4 |
| Allegro agitato e appassionato assai (C major)             | - - - | 4-4 |
| II. A Ball: Valse, Allegro non troppo (A major)            | - - - | 3-8 |
| III. Scene in the Fields: Adagio (F major)                 | - - - | 6-8 |
| IV. March to the Scaffold: Allegretto non troppo (G minor) | - - - | 4-4 |
| V. A Walpurgis-Night's Dream: Larghetto (C major)          | - - - | 4-4 |
| Allegro (C minor and C major)                              | - - - | 6-8 |

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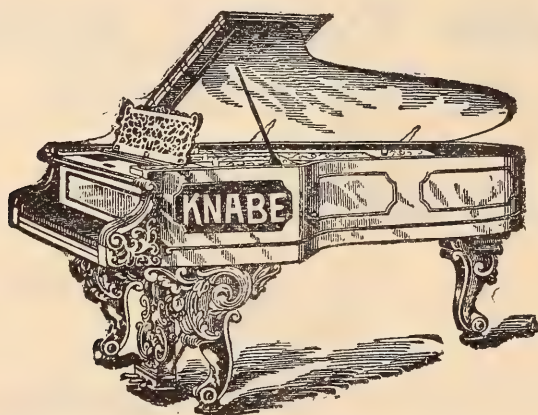
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The overture given at this concert begins with a slow introduction, *Grave* in C minor (2-2 time); soft calls on the horns, alternating with light beats on the kettle-drums, introduce preluding ascending and descending passages in 3rds and 6ths in contrary motion in the wood-wind against sustained notes in the horns and a roll in the kettle-drums, the basses *pizzicati* repeating the rhythm of the first horn-calls. This sort of preluding goes on for some time, ending on the dominant with long-held G's in the trumpets. Then the violins (the violas "playing second") give out a broad *cantilena*, against arpeggj in the 'celli and sustained chords in the trombones and wood-wind, the last figure of each phrase being answered by the flute and horn in double octaves. This *cantilena*, beginning *piano, dolce ed espressivo*, gradually swells to *fortissimo*, after which the horn-calls and the rising and falling passages in the wood-wind reappear, now against a running figuration in triplets in the first violins, leading to two resounding diminished-7th chords on F-sharp in the full orchestra, resolving each time to the chord of G major (dominant of the principal key), and a rising triplet phrase in the basses. Two measures of *Più mosso*, more nervous triplet

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passages in the violas and violins against short syncopated harmonies in the wood-wind, lead to the main body of the overture.

This movement, *Allegro* in C minor (6-8 time), begins immediately with the announcement of the first theme in the strings. This theme, beginning *pianissimo*, is developed at considerable length, at first antiphonally between the strings and wood-wind, then by fuller and fuller orchestra, swelling in a *crescendo* climax, then diminishing again, the development assuming more and more of the character of passage-work, but still retaining its thematic pertinency, until soft harmonies in the horns and trombones lead over to the second theme, a quieter melody in G major (2-4 time), first given out by the oboe to a second in the horn, over waving harmonies in the violas, and then developed polyphonically by the strings, wood-wind, and horns, until it is interrupted by a *fortissimo* reappearance (*Meno mosso*) of the preluding passage of the slow introduction, the heavy brass now accompanying the rising and falling of the wood-wind in full harmony, and the violins in octaves adding an expressive figure from the second theme as a sort of recitative counter-phrase.

This leads to the free fantasia of the overture, beginning, *Tempo primo, animato* in E minor (6-8 time), with an elaborate working-out of the first theme in conjunction with the wood-wind phrases from the introduction, the second theme soon appearing in D minor in the first violins and 'celli in octaves, but only to give way once more to the elaborate work on the first.

The third part of the overture begins regularly with the *pianissimo* re-entrance of the first theme in C minor, now given out by all the strings in octaves, with the other parts of the harmony in the wood-wind. The development goes on much as before, if with somewhat fuller scoring, leading to the second theme in the clarinets and horns, now in D-flat major,

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over a more rapid *tremolo* accompaniment in the strings; the development of this theme leads, as it did in the first part of the movement, to a resounding return of the calls and wood-wind phrases of the introduction, with the expressive counter-phrases in the first violins, to which is now added an undercurrent of nervous counterpoint in syncopated triplets in the second violins and violas. Here begins the coda, which is in the fullest sense of the term a second free fantasia in which the first theme and the wood-wind phrases from the introduction are worked up anew in conjunction, the latter gradually getting the upper hand in an effective climax leading to a return of the original *Grave* movement of the introduction, now fully scored for the entire orchestra. The "apotheosis" of this coda is a return of the broad *cantilena* of the introduction in C major, more fully developed than at first, the melody being sung by the first violins, violas, and 'celli in octaves, against arpeggi in the second violins and harp, an imitative counter-phrase in the oboes, clarinets, first horn, and trumpets, and full chords in the other brass instruments, ending with some soft hints at the second theme of the *Allegro*.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 1 harp (in the coda only), and the usual strings.

FANTASTIC SYMPHONY, IN C MAJOR, OP. 14A . . . HECTOR BERLIOZ.

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given at the Académie de Musique in 1829 ; the *Fantastic Symphony* was given separately at the Conservatoire in 1830 ; and the entire work, with Bocage in the part of Lelio, at the Conservatoire on December 11, 1832. The whole composition is intimately connected with incidents in Berlioz's own life, and he himself is really the hero of it. The *Fantastic Symphony*, given at this concert, is at once a fully developed symphony, in five movements, and a piece of "programme-music"; so, before entering upon a technical analysis of the work, as a symphony, let us first consider it by its dramatic and poetic side.

A young composer, hopelessly in love, tries to kill himself with laudanum in an access of despair ; but the narcotic dose proves insufficient to kill, it only throws him into a profound sleep, in which he sees the strangest visions. These visions are the subject-matter of the symphony.

In the introductory *Largo* of the first movement (the heading of the whole movement is "Reveries — Passions") he sees himself in that vague, objectless passionate condition of many a young man before he has met the one upon whom his affections are destined to be centred ; the music expresses that vague *Sehnsucht nach der Liebe* (yearning after love) with which young hearts are not unacquainted. The principal theme of this *Largo* has a little history of its own. When only thirteen years old, Berlioz fell desperately in love with a beautiful young girl of eighteen, who lived near his father's house at la Côte-Saint-André. The name of the cruel fair one was Estelle. The young Hector did not avow his passion, perceiving well that Estelle appreciated the difference between their ages far more keenly than he was disposed to do, and that she, in her quality of young woman, looked upon him as a mere boy with whom it was good sport to flirt, in



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lack of more worthy game. But he read and reread Florian's pastoral of *Estelle et Némorin*, and set many of its verses, whose rather flaccid sentimentality harmonized well enough with his own forlorn plight, to music in his beloved's honor. The melody of one of these songs of his, to the words :

Je vais donc quitter pour jamais  
 Mon doux pays, ma douce amie,  
 Loin d'eux je vais traîner ma vie  
 Dans les pleurs et dans les regrets ! etc.

is the principal theme of this open *Largo* in the *Fantastic Symphony*. The song itself had been burnt up long before ; but, when Berlioz began the symphony in 1829, he used the melody again, note for note. It was a rather ironical stroke of fate, for *an Episode in the Life of an Artist* was written in honor of a far other flame ; but he could not foresee at that time what an enduring influence upon his life his first love for the *Stella montis* (for so he used to call Estelle) was destined to have. This strange unrequited passion, forgotten at twenty-one, was revived with hundred-fold intensity at sixty, and lasted Berlioz to the end of his days.

The *Allegro* (main body) of the movement begins almost immediately with what Berlioz calls the *Fixed Idea* ; in other words, with the musical incarnation of the beloved woman, whose image suddenly appears to the young dreamer in the full splendor of youth and maidenly beauty. This *Fixed Idea* is one of the earliest instances in music, if not the earliest, of the so-called Wagnerian *Leitmotiv* : it is not only a melody definitely associated with a character in a dramatic story, but is musically the principal theme on which the movement is based.

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In the second movement (headed *a Ball*) the youthful dreamer sees a vision of his love in the midst of a gay crowd in a ball-room. This movement, being in triple (waltz) time, may be called the Scherzo by those who are anxious to preserve the symphonic nomenclature. It begins with a soft rustling of the violins in A minor, the basses murmuring an accompanying figure, while the harps throw out scintillating *arpeggi* that affect the ear much as the many-colored sparkle of rich jewels affects the eye. Soon the dance begins,—the daintiest, gracefulest waltz-melody in A major, sung by the violins, and gradually adorned with all that exquisite orchestral coloring of which Berlioz stands the acknowledged master. Suddenly the *Fixed Idea* appears in F major, forming the Trio of the Scherzo. The beloved object has come to be queen and reigning beauty of the festival; the other dancers stand still as her graceful form glides through the undulations of the waltz, the cynosure of all eyes. But presently scraps of the first waltz-theme are woven into the accompaniment, as couple after couple join again in the dance, until at length the whole orchestra jubilantly takes up the theme, and the *Fixed Idea* is lost sight of amid the brilliant throng. The glad noise of the fête is at its height, when the first few measures of the *Fixed Idea* are given out softly by the clarinets, as if the dreamer had just caught a far-off glimpse of his beloved leaving the hall; the dance goes on, faster and faster; the laughter and merriment grow more and more bewildering; a whirling coda brings the movement to a close.

The third movement (*Adagio*; "Scene in the Fields") is a delicious pastoral. The unhappy lover seeks repose for his sore heart in the quiet of the country. The movement begins with a pastoral dialogue between the English-horn (in the orchestra) and the oboe (behind the stage), as of

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two shepherds calling to and answering each other on their pipes. After a few measures of this duet a beautiful *cantabile* melody is sung by the violins and flute in unison, wholly without accompaniment at first, but after a while the various instruments of the orchestra add their voices in rich tender harmonies.

This *Adagio* is full of imitations — suggestions would perhaps be a better word — of country sounds which the experienced concert-goer has learned to expect in every piece of pastoral music. The scene this time being laid in the fields, and not in the woods, there is little of that tremulous background of rustling leaves which most composers seem to regard as a *sine qua non* in this class of writing; only once or twice do we hear the sough of the breeze through the distant pines. But the traditional singing-birds, thunder-storm, and other familiar rural items are palpably there. Yet all the birdlike notes have a thematic significance; they are organic parts of the whole picture, and we find no trace of puerile trickery in the manner in which they are employed. Of course, in this class of composition great demands are consciously made upon the listener's imaginative faculty; listening to this *Adagio* in sympathy with the spirit in which it was written, one is struck by one point with singular force. I know of no piece of orchestral writing that so strongly suggests *summer heat* as the first half of this movement. The air is actually oppressive; the manner in which this sultry effect of the music is made to disappear after the thunder-storm will be called ingenious by some, and a happy poetic inspiration by others; the atmosphere of the second half of the movement is as cool and refreshing as that of the first half is hot and close. But the change is purely physical; the character of the music is ineffably sad throughout; the physical oppres-

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siveness of the first part is cleared away only to give way to the mental dejection—the poignant grief of a mind overcharged with bitter memories—that pervades the second. The *Fixed Idea* appears once more, and weaves its persistent melody into the harmonious web, until it seems to gain sole possession of the dreamer's mind; he becomes unconscious of all surrounding objects, and gives himself up unresisting to the intensity of his sorrow. In the last few measures we come upon the first striking innovation that Berlioz introduced into the orchestra of his day. The English-horn repeats detached fragments of its pastoral melody, this time unanswered by the oboe, the only accompaniment being long, dull rolls on four kettle-drums, so tuned as to admit of the more or less complete formation of actual chords.\* The effect is striking and singularly poetic. In these first three movements we have had passionate love depicted in all its phases: vague, dreamy desire; joyful hope; adoration; melancholy; despair. But now the picture changes: we come to the sinister, the terrible, at last even to the grotesque and horrible. The dream becomes a nightmare. The young lover dreams that he has killed his mistress in an access of uncontrolled rage, and sees himself led to execution.

The fourth movement ("March to the Scaffold") is perhaps the most famous and generally admired in the symphony. The orchestra is formidably increased: trombones, ophicleides, and tubas add their brazen voices to the rest.

This superb march is built up of two themes: the one sombre, sinister, a sort of choral melody in G minor, treated contrapuntally with great skill

\* Meyerbeer, who was always alert to be "up to date," very probably caught from this passage the idea of having an actual theme played on four kettle-drums in a scene of his *Robert le Diable*, which opera was brought out about a year after the first performance of the *Fantastic Symphony*.

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and power ; the other, in B-flat major, full of chivalric splendor, with something terrible and appalling in its very brilliancy. The use of the orchestra is masterly. One of the most noteworthy features in the orchestral coloring of this march is its distinctly *nocturnal* suggestiveness ; in its most brilliant moments it does not suggest sunlight, but the glare and flare of torches in the midst of darkness ; in this it resembles the *Minuet of Will-o'-the-wisps* in the *Damnation of Faust* : it is flashing light and black darkness at the same time. The late Julius Eichberg was fond of making a poetic suggestion regarding the counter-theme played by the bassoons against the first G minor march-theme, as it is played *pizzicato* by the strings ; he would say, "Listen to those bassoons ; can't you hear the monks muttering their prayers for the dead into the prisoner's ear, as the procession marches along ?" Just before the fatal axe falls upon the victim's neck the *Fixed Idea* appears again ; a flute and clarinet give out the first phrase of the lovely melody ; then comes a crash, a moment of impressive silence, and the whole orchestra answers with a roar on the full chord of G major that recalls to one's mind Carlyle's description of the howling of the populace on the Place National when "la veuve Capet's" head fell.

In the fifth movement ("A Walpurgis-Night's Dream," in C minor, finally in C major) we have Berlioz at his devilmost. Although he had an innate abhorrence of the forms French musical art commonly assumed in his day, and the idols of his art worship — Shakspeare, Dante, Virgil, Goethe, Beethoven, Gluck, von Weber, Spontini, Meyerbeer — were not of his country, he was thoroughly French in spirit and instinct, perhaps the most radically French of all Frenchmen, and, when he dealt in the horrible, always gave generous measure.

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**ARTHUR P. SCHMIDT.**

In the last movement of the *Fantastic Symphony* the troubled dreamer sees his own damned soul in the midst of a demoniac crowd of witches and lost spirits, taking part in all the wild revelry of their Sabbath. The *Fixed Idea* is there, too, but how changed! The haughty fair one comes, now shorn of her maiden purity, to join in the devilish sport; the spotless virgin has become a common courtesan; the lovely passionate melody is degraded to an ignoble dance-tune, played by a squeaking E-flat clarinet and octave-flute to the accompaniment of grunting arpeggios on the bassoons; shrieks of delight greet her coming. From this point the movement is a perfect musical pandemonium. There is a fugued dance of demons, a *Dies irae*, given out in severe unison by the ophicleide, tuba and bassoons, and horribly burlesqued, verse by verse, by the other instruments, great bells in C and G tolling a solemn funeral knell the while. The dance grows wilder and wilder; the fugued rondo of the demons and the solemn *Dies irae* are brought into conjunction; shrieks, groans, ribald laughter, fill the air, mid flashes of lightning and peals of thunder; at last the whole mad rabble join in a furious chorus, which now and then recalls in a frightfully parodied form the once pure and beautiful *Fixed Idea*, when with a loud clash of cymbals the dreamer awakes. The *Fantastic Symphony* is ended.\*

I find that I have said more about the music of the symphony, in the preceding account, than I at first meant to; little remains but to speak of the first movement. The main body of this movement (*Allegro agitato e appassionato assai*, in C major, 4-4 time) begins almost immediately, as has been said, with the *Fixed Idea*, which is given out by the first violins and flute in unison. There is no accompaniment at first, but soon the other strings come in with soft pulsating chords, sporadically to begin with, then more frequently, at last continuously, suggestive of the lover's more and

\* Much of this account of the *Fantastic Symphony* is taken from an article by the Editor, on *An Episode in the Life of an Artist* in the *Atlantic Monthly* for January, 1878.

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more passionate heart-beats. Some agitated passage-work, interrupted at moments by fragments of the *Fixed Idea*, leads to a short conclusion-theme (entering *fortissimo* in the strings, and alternating with the opening figure of the *Fixed Idea* in the wood-wind), the brief development of which brings the first part of the movement to a close. There has been no real second theme; the first part is regularly repeated.

The free fantasia begins with working out the initial figure of the *Fixed Idea*, soon leading to some strenuous chromatic scale-passages in the strings against occasional long-held octaves in the wind, which rise to a strong climax. After a few measures of silence, a fluttering accompaniment begins softly in the strings, in G major, and the flute, clarinet, and bassoon repeat the whole of the *Fixed Idea* in that key. Then the working-out begins again, fitfully and spasmodically, rising to a climax and then falling back to *pianissimo*; then begins a long and very gradual climax, the strings working up the first figure of the *Fixed Idea* in imitation, against plaintive, recitative-like phrases in the oboe, the *crescendo* growing stronger and stronger, until at last the whole orchestra precipitates itself in *fortissimo* upon the *Fixed Idea*, against which the violins play furious running-passages in eighth-notes. This is the beginning of the third part of the movement. But, after the *Fixed Idea* has been thus triumphantly played through, all connection with the first part is broken off, and the coda sets in. The music grows more fitful and passionate than ever, but at last subsides into a *diminuendo e ritardando* repetition of a figure taken from the *Fixed Idea*, and ends in long-held *pianissimo* chords for the full orchestra.

The scoring of the *Fantastic Symphony* presents many peculiarities. The first movement is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 1 pair of kettle-drums, and strings. The second movement (*Un Bal*), for 2 flutes (one of them changing later to piccolo), 1 oboe, 2 clarinets, 4 horns, 2 harp-parts, and strings,—notice that there are no bassoons, a great rarity in orchestration! The third

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movement (*Scène aux Champs*, in F major, 6-8 time) is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 4 kettle-drums (with four players), and strings. In the fourth movement (*Marche au Supplice: Allegretto non troppo*, in G minor, 4-4 time) the orchestra of the first movement is increased by 3 trombones, 2 ophicleides, an additional pair of kettle-drums, and bass-drum and cymbals. The scoring of the last movement (*Songe d'une Nuit du Sabbat*) is the same, with the addition of a "rolling bass-drum" (bass-drum on which two players make rolls with kettle-drum sticks) and 2 bells in C and G (for which "several grand-piano-fortes" may be substituted).

This symphony was written out and performed before the second part, *Lelio*, was begun,—except the *Dramatic Fantasy on Shakspeare's Tempest*, which was written even before the symphony,—but Berlioz altered much of it afterwards, and it was not wholly in its present shape even when given in 1832. The *March to the Scaffold* was written in a single night. On the other hand, the *Scene in the Fields* gave the composer much trouble; he worked at it for three weeks without being able satisfactorily to fix his idea; and of all the movements in the symphony this was the one that underwent the most serious changes in the process of retouching,—a process which Berlioz continued for several years. After the first performance he rewrote the instrumentation of the *Ball* from beginning to end, and also added a new coda.

One historical point connected with this symphony is worth noting here. Berlioz has been quite sufficiently severely criticised for the outrageousness of making his pure *Fixed Idea* appear "as a common courtesan" in the *Wal-purgis-Night* scene; especially as it was no secret that the symphony was written to commemorate his (then unrequited) love for Harriet Smithson, who afterwards became his wife, and he knew that she was to be present at the first complete performance at the Conservatoire in 1832. The idea is certainly sufficiently disgusting, so much so that it might have occurred to

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Berlioz's scandalized critics that it was too horrible to be true,—that Berlioz was not capable of such a gigantic *sottise* as that. The real facts in the case were not made public until the publication of Edmond Hippeau's *Berlioz Intime*, in 1883,—fourteen years after the composer's death. It is perfectly true that the symphony was *begun* in honor of Harriet Smithson, with whom Berlioz was madly in love, but whom he knew at that time only "across the footlights," as Juliet and Ophelia; she had refused to have anything to do with him, and there was no real personal acquaintance between the two, beyond a chance introduction. Long before the symphony was ended, Berlioz was on with his new love, Camilla Moke (afterwards Camilla Pleyel, the famous pianist); she, as a musician (which Miss Smithson was not in the least), had considerable influence upon him in the composition of the work. Before the last movement of the symphony was written, scandalous (and absolutely unfounded) reports came to Berlioz's ears concerning Harriet Smithson's character,—reports which were probably not regarded with much displeasure by Camilla Moke,—and the horrible incident in the *Walpurgis-Night* scene of the symphony was a piece of heart-broken revenge on Berlioz's part, who at the time was persuaded that the "common courtesan" side of the business was really true. When Camilla had jilted him, and Miss Smithson had again returned to Paris in 1832, he discovered his terrible mistake; but it was only on the afternoon of the first complete performance of *an Episode in the Life of an Artist* that Berlioz learned that Schutter, one of the editors of *Galignani's Messenger*, was to bring Miss Smithson to the concert in the evening, and it was too late then to change the programme. Besides, he felt sure that, if she should possibly suspect that there was an allusion to herself in the work, it would only be in the second part, *Lelio, or the Return to Life*,—some time after the symphony was over. At any rate, his ill-considered "revenge" did not prevent Miss Smithson's accepting and marrying him a year later.

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Ma dimmi: al tempo de' dolci sospiri,  
A che, e come concedette amore,  
Che conosceste i dubbiosi desiri?  
Ed ella a me: Nessun maggior dolore,  
Che ricordarsi del tempo felice  
Nella miseria; e ciò sa il tuo dottore.  
Ma se a conoscer la prima radice  
Del nostro amor tu hai cotanto affetto,  
Faro come colui che piange e dice.  
Noi leggevamo un giorno per diletto  
Di Lancillotto, come amor lo strinse:  
Soli eravamo e senza alcun sospetto.  
Per più fiate gli occhi ci sospinse  
Quella lettura, e scolorocci il viso:  
Ma solo un punto fu quel che ci vinse.  
Quando leggemmo il disiato riso  
Esser baciato da cotanto amante,  
Questi, che mai da me non fia diviso,  
La bocca mi baciò tutto tremante:  
Galeotto fu il libro, e chi lo scrisse:  
Quel giorno più non vi leggemmo avante.  
Mentre che l' uno spirto questo disse,  
L' altro piangeva sì, che di pietade  
Io venni men così com' io morisse;  
E caddi, come corpo morto cade.

DANTE, *Inferno*, Canto V.

Then I turned again to them; and I spoke, and began: "Francesca, thy torments make me weep with grief and pity. But tell me: in the time of the sweet sighs, by what and how love granted you to know the dubious desires?"

And she to me: "There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther."

While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls.—JOHN A. CARLYLE'S *Translation*.



Mendelssohn wrote the overture to Shakspeare's *Midsummer-Night's Dream* in 1826, when he was only seventeen years old. The composition of this overture has been justly regarded as one of the most remarkable instances of musical precocity on record, as more wonderful indeed in one way than any similar instance in Mozart's case. Mozart, to be sure, wrote his first symphony for orchestra when he was but nine years old, and his first grand opera, *Mitridate, rè di Ponto*, when fourteen: but nothing that Mozart had written up to the age of seventeen shows either the originality or the maturity of style and feeling exhibited in this overture of Mendelssohn's. There are in it certain subtleties in harmony which it is by no means likely that Mendelssohn got from his teacher, Karl Friedrich Zelter, and which elicited from the redoubtable François-Joseph Fétis the criticism that "the young composer should not show so great a contempt for the art of correct writing." They are just such points as no harmonist of Zelter's ilk would ever teach a pupil, and no purist like Fétis would be inclined to allow; but they have nothing in them of the bungling of a beginner, and are plainly to be recognized as the work of a skilled hand, fully permeated with the true spirit of normal harmony, and already enough of a master not to need blindly to obey the mere letter of the law. The whole style of the overture, too, was utterly new for its day. In it Mendelssohn shows himself as completely himself and with his style as fully formed as he did in compositions written ten years later. The overture was first played in the Mendelssohns' garden-house in 1826, and publicly performed at Stettin in February, 1827.

The incidental music to Shakspeare's play is of later date. It was written in 1843 at the request of the King of Prussia, and used in connection with a stage performance of the play at the New Palace in Potsdam on October 14 of that year. The first public performance of the entire composition was given in Berlin on October 18, 1843, and was followed by performances in Leipzig (on December 30, 1843), Weimar (on April 8, 1845), and Dresden (on February 3, 1848). It was given in London under the composer's direction by the Philharmonic Society on May 27, 1844, and in New York by the Philharmonic Society in the season of 1849-50. Its first performance in Boston was under the direction of Mr. B. J. Lang in the Music Hall on the ter-centennial anniversary of Shakspeare's birthday, April 23, 1864.

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March 15,

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Saturday Evening,

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at 8.15.

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### PROGRAMME.

Beethoven - - - - - Overture, "Egmont"

Liszt - - - - - Concerto for Pianoforte, No. 1, in E-flat

Georges Bizet - - - "L'Arlesienne," Orchestral Suite No. 1

- I. Prélude: Allegro deciso; Tempo di marcia (C minor) - - - - - 4-4
- Andante molto (A-flat major) - - - 4-4
- Un peu moins lent (C major) - - - 4-4
- II. Minuetto: Allegro giocoso (E-flat major) - - - 3-4
- III. Adagietto: Adagio (F-major) - - - 3-4
- IV. Carillon: Allegretto moderato (E major) - - - 3-4

Joachim Raff - Symphony No. 3, in F major, "In the Woods," Op. 153

#### PART I. IN THE DAYTIME.

Impressions and Sensations: Allegro (F major) - 3-4

#### PART II. AT TWILIGHT.

(a) Revery: Largo (A-flat major) - - - - - 2-4

(b) Dance of Dryads: Allegro assai (D minor) - - - 3-4

Poco meno mosso (A major) 3-4

#### PART III. AT NIGHT.

Silent rustling of the woods at night. Entrance and exit of the Wild Hunt with Frau Holle (Hulda) and Wotan. Daybreak: Allegro (F major) - 4-4

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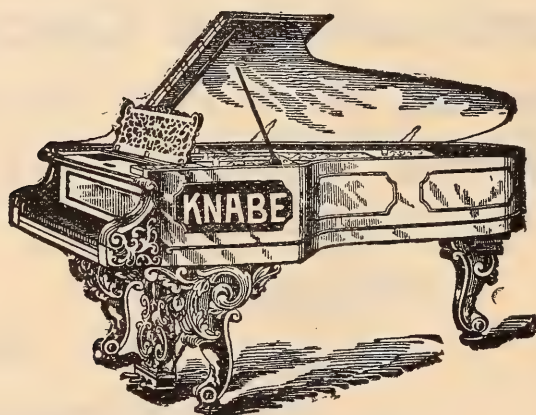
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Beethoven wrote the overture and incidental music to Goethe's *Egmont* in 1809. It was his second work for the stage, written between the second and third versions of his opera, *Leonore (Fidelio)*, and was first performed on May 24, 1809. Besides the overture, the music consists of two soprano songs, four entr'actes, a short orchestral number indicating Clärchen's death, a melodrama, and a Finale, "*Siegessymphonie*," which is identical with the coda of the overture. The two songs, "*Die Trommel gerühret*," and "*Freudvoll und leidvoll*," are in the part of Clärchen. The overture was probably written last.

The overture has a short slow introduction, *Sostenuto ma non troppo* in F minor (3-2 time), beginning with a long-held *forte* and diminished F in the full orchestra (minus the timpani), which is followed by the announcement of a strong, stern theme in sarabande rhythm by all the strings in full harmony. This is responded to by imitations on a soft, sighing figure by the oboe, clarinet, bassoon, and strings, leading to another *fortissimo* F in the full orchestra, followed by a resounding repetition of the first two measures of the sarabande theme. Then come some more imitations on the sighing figure in the wood-wind, followed by a new figure, given out and repeated in *pianissimo* by the first violins (doubled by various wooden wind instruments) over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass, and a continuation of the sarabande rhythm in the basses.

The main body of the overture, *Allegro* in F minor (3-4 time), begins with a more rapid continuation of the last figure of the first violins in the introduction by the first violins and 'celli,—a *crescendo* of four measures,—after which the first theme sets in in the strings, each phrase of it being

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a descending arpeggio in the 'celli, closing with a rising sigh in the first violins; the antithesis of this theme begins with a sort of sigh in the wood-wind, then in the strings, and then develops into passage-work in a livelier rhythm, which goes on *crescendo* until the whole orchestra precipitates itself in *fortissimo* upon a repetition of the first theme, the melody now being in the violins in octaves, with a new and more fiery antithesis, leading to a short subsidiary passage which wavers between the keys of A-flat and E-flat major. Then comes the second theme: the thesis is a new version of the first two measures of the sarabande theme of the introduction, given out *fortissimo* by the strings in A-flat major, the antithesis a waving triplet in the wood-wind. This theme is followed by a second subsidiary passage, beginning with a melodious phrase in ascending thirds in the wood-wind, and then developing into more and more brilliant passage-work, leading at last to the third theme, in A-flat major, a series of closer and closer imitations on the initial figure of the first theme in the wood-wind, interrupted at every eighth measure by two crashing chords in the full orchestra. This is followed by a reminiscence of the first theme (in C minor) in the basses and some more repetitions of the introductory figure of the violins, leading immediately to the third part of the overture,—there is no middle part, or free fantasia.

This third part is a tolerably exact repetition of the first, save that the second theme comes now in D-flat major, up to the place where the third theme should enter; but here it leaves the plan of the first part: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the second theme, answered softly by the strings with the sighing figure of the second subsidiary. Then come some soft, solemn sustained harmonies in the clarinets, bassoons, and oboe, leading to the coda. The coda, *Allegro con brio* in F major (4-4 time), begins *pianissimo* with an oft-repeated little rising turn in the first violins, against sustained harmonies in the wood-wind and horns, a *tremolo* in the second violins and violas, and

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an organ-point on the dominant in the basses and kettle-drums. This short and brilliant climax leads to a characteristically Beethovenish explosion of the full orchestra on a sort of fanfare figure which is carried through with the utmost brilliancy and verve, debouching into a strenuous figure in the violas, 'celli, and bassoons (each strong accent being still further emphasized by the horns), which seems at first as if it were to be the subject of a *fugato*, especially as the violins soon pit a brilliant contrapuntal counter-figure against it. But the *fugato* does not come; the development is purely homophonic, and rises to a stupendous closing climax. The shrill piping of the piccolo-flute, against the fanfare of the bassoons and brass, and between the loud crashes of the full orchestra, in the last five measures are particularly famous.

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whole musical tissue is made apparent, spite of very great diversity of details ; and Coleridge's attempt at a definition of poetic beauty — unity in multeity — is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it — opening *allegro*, *adagio*, *scherzando*, and *final* — are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,— that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps “a rhapsody” would be the most appropriate title for it.— *E. D.*

ALEXANDRE-CÉSAR-LÉOPOLD (called GEORGES) BIZET was born at Bougival, near Paris (France), on October 25, 1838, and died in Paris on June 3, 1875. His father was a singing teacher. In 1848 he entered the Paris Conservatoire, where he studied the pianoforte under Marmontel, the organ under Benoist, harmony under Zimmerman, and composition under Halévy ; his ten years' course at the institution was unusually brilliant, he winning prize after prize. It is not generally known that he was an exceedingly brilliant pianist, for he played little, if at all, in public ; neither did he write much for the instrument. An arrangement by him of the whole of Gounod's *Faust* for pianoforte à 4 mains (now probably pretty rare in the music market) is one of the most remarkable feats in this line on record. Before leaving the Conservatoire, he entered a competition for a prize of-

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ferred by Offenbach for the best operetta on a text, *le Docteur Miracle*, by Léon Battu and Ludovic Halévy. The jury awarded the prize *ex aequo* to Lecocq and Bizet; and both operettas were brought out on the same evening in April, 1857, at the Théâtre des Bouffes-Parisiens. Before the year was out, Bizet graduated from the Conservatoire with the Prix de Rome. During his obligatory two years' stay at the Académie de France in Rome he wrote, and sent back to Paris, an Italian opera, *Don Procopio*, two movements of a symphony, an overture, *la Chasse d'Ossian*, and a comic opera, *la Guzla de Elmir*. After his return to Paris he brought out a grand opera, *les Pêcheurs de Perles*, at the Théâtre-Lyrique on September 30, 1863. This was followed at the same theatre by *la jolie Fille de Perth* (in four acts) on December 26, 1867. Neither of these operas won any success with the public, the general opinion being that Bizet was following too much in Wagner's footsteps. A still more decided failure was a one-act comic opera, *Djamileh*, given at the Opéra-Comique on May 22, 1872. Bizet had better success with his two symphonic movements (written in Rome) and an overture, *Patrie*, which were brought out by Padeloup at his orchestral concerts; an orchestral suite, *Roma*, completed from sketches made in Rome, found somewhat less favor in the eyes of judges. His entr'actes and incidental music to Alphonse Daudet's drama, *l'Arlésienne*, brought out at the Théâtre du Vaudeville on September 30, 1872, did not add much to his fame at the time, although opinion regarding this composition has changed considerably since. Almost all of this music to the *Arlésienne* has passed into the concert-room in the shape of two orchestral suites arranged by the composer. Still, these total, or partial, failures with the public did not frighten Bizet away from the career of opera composer, in which he was ambitious to shine; and at last his *Carmen*, brought out at the Opéra-Comique on March 3, 1875, proved the corner-stone of his fame. The highest hopes were entertained of him as one of the coming glories of

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French music,—hopes which were soon dashed, however, by his early death of heart disease. But, since *Carmen*, some of his earlier operas have been revived in France, and with good success.

“L'ARLÉSIENNE,” ORCHESTRAL SUITE NO. 1, . . . . GEORGES BIZET.

This is the first of two orchestral suites arranged by the composer from his entr'actes and incidental music to Alphonse Daudet's drama of the same title, first given at the Théâtre du Vaudeville in Paris on September 30, 1872.

The first movement, *Prélude: Allegro deciso (Tempo di marcia)* in C minor (4-4 time), opens with the theme vigorously played *fortissimo* and in unison by the lower wood-wind, horns, and strings (without double-basses); this march-like theme is carried through in unison to the end. It next appears, in the same key, played *piano* in four-part harmony by the wood-wind, the clarinet taking the melody; and is repeated by all the wind (without trombones) in unison and octaves against a contrapuntal bass in all the strings, beginning *pianissimo* and gradually swelling to *fortissimo*. After this, it appears in an *andantino* variation in C major, played in two-part harmony by the 'celli and horns over a running contrapuntal bass in *staccato* triplets in the bassoons, to be taken up at last by the full orchestra *fortissimo* in C minor in the original tempo. This vigorous march dies away to *pianissimo*, ending with some soft sustained chords in the full orchestra. The tempo now changes to *andante molto* (Bizet here taking the term “*andante*,” not in its original Italian sense of “going,” but in its technical, general musical sense of “slow”), and the key suddenly shifts to A-flat major (4-4 time). A delicate little interlude is now played: over a plain harmonic accompaniment in the muted strings (without double-

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basses) the alto saxophone\* plays a tender melody, at every other measure of which the first clarinet comes in with a languishing sigh of three notes; this "sigh" is repeated, note for note, and at the same intervals of time throughout the whole interlude. The effect is uniquely poetic and charming. The Prelude closes with a broad, impassioned *cantilena* in C major, first given out *pianissimo* by the muted first violins and violas, then taken up more strongly by all the muted strings in octaves against an accompaniment of sustained chords and repeated triplets in all the wind instruments.

The second movement, Minuetto: *Allegro giocoso* in E-flat major (3-4 time), is in the regular symphonic minuet form, the Trio (in A-flat major) having a persistent double drone-bass, in imitation, or suggestion, of the bagpipe.

\*The alto saxophone is a member of a family of seven wind instruments, invented and named after himself by Adolphe Sax, of Paris. The invention was really stumbled upon by accident. Sax was making experiments toward the improvement of the clarinet, an instrument the technique of which presents peculiar difficulties to the player. The clarinet is a wooden wind instrument of cylindrical bore, played with a single reed; it is a curious fact in the resonance of cylindrical tubes played with a reed that they cannot produce all the overtones of their fundamentals, but only the odd ones (the third, fifth, seventh, etc.), and the great, one may say the unique, mechanical difficulty of instruments built on this plan arises from this peculiarity. Sax was trying to construct a clarinet which should be able to produce all the overtones of its fundamentals (the even as well as the odd), and also one in which the tube should be pierced according to an acoustical formula, without regard for the possibility of the player's reaching the holes with his fingers. One of the weak points of the clarinet (as of all wooden wind instruments not built on the Boehm plan) is that, as the player has to stop many of the holes with his fingers, these holes must necessarily be brought within his fingers' reach; the result is that many of the holes have to be pierced at points in the tube which do not correspond exactly to the harmonic divisions of the same, so that various mechanical subterfuges have to be resorted to, to insure accuracy of intonation. Sax overcame this difficulty by applying the mechanism of keys and levers throughout the whole scale of the instrument,—somewhat on the Boehm principle,—being thus enabled to make the piercing of the tube acoustically correct, as it made no difference whether the player's fingers could reach the holes or not. But he found his attempts at constructing a clarinet which should produce all the overtones of its fundamentals absolutely futile, until he at last thought of changing the bore of the instrument, making it conical, instead of cylindrical. Then he found that his conical clarinet would produce the whole series of overtones, just as an oboe, bassoon, or any conically bored reed instrument will; but he also found that the tone of his new instrument differed so widely from that of the clarinet that it could no longer properly be called one. So far, his experiment was still a failure; but out of this failure he made a success of another sort. He found that he had really produced a new instrument, which had nothing in common with the clarinet except its reed; from its being able to produce all the overtones of its fundamentals, it was as easy to play as the Boehm flute, and its tone had much that was characteristic and excellent. He accordingly called it a saxophone, and made a whole family of seven instruments, of various degrees of gravity and acuteness, from the "very high sopranino" down to the "double-bass." These instruments have, as yet, been used only by French composers in orchestral writing; but they now form an important item in military bands in France, Italy, England, and this country.

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The third movement, *Adagietto* in F major (3-4 time), is a short, free romanza for muted strings alone (without double-basses).

The fourth, and last, movement, Carillon: *Allegretto moderato* in E major (3-4 time), imitates the peal of a chime of three bells. It is somewhat in the form of scherzo and trio, the "carillon" consisting of the three notes G-sharp, E, F-sharp, being persistently repeated over and over again throughout the whole duration of the former (generally by the horns and harp), while the violins and other instruments play a lively dance-tune against it as a counter-theme. The Trio of the movement is a dainty pastoral melody (*Andantino* in 6-8 time), the instrumentation and general treatment of which remind one of the "Pifferari" effect produced by Mozart in his scoring of the Pastoral Symphony in Handel's *Messiah*. The Carillon is then repeated in a somewhat more condensed shape than at first.

This suite is scored for 2 flutes, 2 oboes (the second of which is interchangeable with English-horn in the first movement), 2 clarinets, 2 bassoons, 1 alto saxophone, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 pair of kettle-drums, 1 harp, and the usual strings.

#### SYMPHONY NO. 3, IN F MAJOR, "IN THE WOODS," OP. 153.

JOACHIM RAFF.

This symphony, like Beethoven's *Pastoral*, verges on the confines of pure symphonic writing, closely approaching the domain of "program-music." Yet, descriptive and picturesquely suggestive as much of it is, it never quite becomes pure "program-music." Indeed, it adheres so closely to the form of the symphony that one of the earliest criticisms on it in Ger-

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many was to the effect that, in the last movement (where there is a famous suggestion of daybreak), "the composer, out of deference to the symphonic form, had made the sun rise twice on the same morning."

The first movement, *Allegro* in F major (3-4 time), is headed: "In the Daytime; Impressions and Sensations." It begins with some rather vague preluding in the strings, horns, and bassoon, the 'celli and double-basses coming in at one time with a hint at the first theme, which is soon to follow; a flicker or two of light comes from the flutes and oboe,—like sunshine through the branches,—and soon (at the twenty-sixth measure) all this dreamy vagueness crystallizes into shape, and the first theme is duly announced in the strings in the tonic, F major, at first *piano*, but soon swelling to *forte*, as the development proceeds. Just as the *forte* is reached, a sudden change to *pianissimo*, with the entrance of the trombones on the chord of D-flat major, heralds the coming of the first subsidiary, a phrase partaking of the nature of passage-work, beneath which the basses bring in once more the first theme. This subsidiary theme is developed at some length with lightly skipping passages in the wood-wind, which remind one a little of the first theme, until the strings modulate by themselves to the sub-dominant, B-flat major, and the second theme enters in that key. This theme is developed first by the strings, then by the horns against a waving figural variation in the violins and occasional trills and running passages in the flutes. The conclusion-theme sets in in 9-8 time,—it is really a development of the figure already heard in the violins at the sudden *pianissimo* just before the entrance of the first subsidiary,—and is developed at considerable length, thus closing the first part of the movement in B-flat major. There is no repeat.

The free fantasia is long and elaborately worked out, and ends with a vigorous climax, leading back to the re-entrance of the first theme in the tonic (beginning of the third part of the movement), given out *forte* by the full orchestra. This third part is in the regular relation to the first, only

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that the second theme is now in the dominant, C major, instead of in the tonic. The movement ends with a very long and elaborate coda.

The second movement, *Largo* in A-flat major (2-4 time), is headed: "In the Twilight; Revery." After some free preluding in the clarinet and horn, accompanied by the strings, the principal theme is given out by all the strings in full harmony, against a sort of obbligato in the bassoon,—or, rather, it were more accurate to say that this passage is really in five-part harmony, the bassoon playing one of the parts. This calm, tender melody is followed by some more florid work in the clarinet and horn, and then the theme sets in again in the horns and violas, against a *pizzicato* accompaniment in the strings, and rapid running passages in the flute and other wooden wind instruments. Then follows an elaborately developed second theme (*Con moto*) in E major, which, in its turn, makes way for a dreamy, mysterious conclusion-theme in F major—flutes accompanied by the muted violins—and then the principal theme comes back in the tonic, A-flat major, played by the second violins and a 'cello solo against a hushed accompaniment in the other strings *con sordini* and syncopated triplets in the flutes. The theme returns for the last time, as a coda, in the strings, against which the clarinet plays florid, recitative-like phrases.

The third movement, *Allegro assai* in D minor (3-4 time), is still in the twilight, and is headed: "Dance of Dryads." It is the Scherzo of the symphony, and is elaborately worked out in the regular scherzo form, with a Trio in A major, in which the orchestral effect of the high harmonics and trills of the violins, against a melody in the wood-wind, seems to have been suggested by the corresponding part of Berlioz's *Romeo and Juliet* symphony.

The fourth movement, *Allegro* in F major (4-4 time), is headed: "At Night. Silent murmuring of the woods at night. Entrance and exit of the Wild Hunt, with Frau Holle (Hulda)\* and Wotan. Daybreak." It

\* Hulda, or Holda, was the Venus of Northern mythology; her other name was Freia. She was primarily the goddess of spring, and then of love. It was she who enticed Tannhäuser into the Venus Mountain. After the introduction of Christianity, Hulda soon got to be regarded as an evil spirit, and was associated with nocturnal storms, like other witches, and called Frau Holle.



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opens with a mysterious *pianissimo* theme in the 'celli and double-basses alone which is forthwith made the subject of the exposition of a four-part fugue "of imitation," — the voices entering as follows : 1, 'celli and basses ; 2, second violins and violas ; 3, first violins ; 4, horn,—and leads to the entrance of the "Wild Hunt" theme in the strings, clarinets, and bassoons. This "Wild Hunt" is worked out with great elaboration and vigor ; it swells to *fortissimo*, then dies away again in the distance, to make way for a most poetically picturesque orchestral picture of the gray morning dawn and sunrise, with a return of the opening theme of the movement in the horns, and at last a return of the second theme of the first movement. Unfortunately, Raff has stopped his sunrise half-way, and then gone back to darkness again and a return of the "Wild Hunt," only to have a new dawn and sunrise when the wild hunters have again disappeared. This repetition is, however, generally omitted in performances of the symphony nowadays ; not so much for the sake of meteorological accuracy, perhaps, as because the movement, in its original shape, is excessively long.

The symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 3 kettle-drums, 1 triangle, and the usual strings.

ALBERT FRANZ DOPPLER, who assisted Liszt in the scoring of six of the Hungarian Rhapsodies, was born at Lemberg, in Galicia, on October 1, 1821, and died at Baden, near Vienna, on July 27, 1883. He was a celebrated flutist. After finishing his musical education in Vienna, he made a concert tour with his brother Karl, and was engaged as first flute at the theatre in Buda-Pesth. Here he began to compose. In 1858 he was engaged at the Court Opera in Vienna. Among his works are seven operas, several overtures and ballets, and other compositions.

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Liszt wrote a series of fifteen compositions for pianoforte solo, based on national Hungarian melodies, which he published under the title of *Rhapsodies hongroises*. The list of them is as follows : —

- I. in E-flat major, dedicated to E. Zerdaheli.
- II. in C-sharp minor and F-sharp major, dedicated to Count Ladislas Teleki.
- III. in B-flat major, dedicated to Count Leo Festetics.
- IV. in E-flat major, dedicated to Count Casimir Eszterházy.

- V. Héroïde élégiaque: in E minor, dedicated to Countess Sidonie Reviczky.
- VI. in D-flat major, dedicated to Count Antoine d'Apponyi.
- VII. in D minor, dedicated to Baron Fery Orczy.
- VIII. in F-sharp minor, dedicated to M. A. d'Augusz.
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- XIII. in A minor, dedicated to Count Leo Festetics.
- XIV. in F minor, dedicated to Hans von Bülow.
- XV. Rákóczy-Marsch: in A minor.

Of these, No. 2 has been arranged for orchestra (transposed to C minor and F major) by Karl Müller-Berghaus.

Several of them have also been scored for orchestra by Liszt himself, assisted by Franz Doppler; this orchestral series has its own numbering (differing from that of the original pianoforte series), and is as follows:—

- I. (No. 14 in the original series) in F minor.
- II. (No. 12 “ “ “ “ ) transposed to D minor.
- III. (No. 6 “ “ “ “ ) transposed to D major.
- IV. (No. 2 “ “ “ “ ) transposed to D minor and G major.
- V. (No. 5 “ “ “ “ ) in E minor.
- VI. (No. 9 “ “ “ “ ) Pesther Carnaval: transposed to D major.\*

No. 14 of the original series has also been arranged by Liszt as a concert piece for pianoforte with orchestra (for Hans von Bülow), and published under the title of *Ungarische Fantasie*.

The Rhapsody played at this concert opens *Andante moderato* in D

\* The dedications in this orchestral series are the same as in the original series.



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minor (4-4 time), with a solemn theme, given out *fortissimo* by the horns and some of the wood-wind in unison, the heavy brass and the strings coming in in full harmony at the end of the phrases; it is responded to by another more *cantabile* phrase in F major, given out also in *fortissimo* by the violas and 'celli in unison to a *pizzicato* chord accompaniment in the other strings and harp. These two themes are worked up in free preluding fashion for some time, with ever-increasing fulness in the scoring and elaborate figuration in the accompaniment and melody. This sort of prelude is followed by an *Allegro zingarese, vivace* in D minor (2-4) time, in which a lively little gypsy tune is given out by the wood-wind and harp in their upper register, and worked up with fuller and fuller scoring; the peculiarity of this melody, like that of many gypsy airs, of beginning in F major, and then falling into D minor, is not to be overlooked. Another theme of probably similar origin soon enters in the flute and clarinet, *Ritenuto il tempo*, to arpeggj in the harp, having also the peculiarity of its phrases beginning in B-flat major and ending in G minor. This little episode is followed by an *Andante agitato* in D minor (4-4 time), in which the solemn first theme is made the basis of some stormy\* developments, leading to an *Allegro giocoso* in D major, in which a new, graceful, and fascinating theme is given out by the piccolo and flute to a harp accompaniment, and is in its turn worked up with fuller and fuller scoring and with frequent cadenzas for the flute. This is followed by an *Allegro più mosso* in D major (2-4 time), in which still another theme is worked up at great length and with enormous orchestral elaboration, leading at last to rousing *fortissimo* version of the theme of the *Allegro zingarese*, that of the *Allegretto giocoso*, and finally of the solemn first theme itself, bringing the rhapsody to a brilliant close.

This rhapsody is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, triangle, big-drum and cymbals, 1 harp, and the usual strings.

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Overture, "Egmont "	
BEMBERG . . . . .	Aria, "La Mort de Jeanne d'Arc "
BERLIOZ . . . . .	Overture, "Carnaval Romain "
BIZET . . . . .	Suite, "L'Arlésienne," No. 1
DVORAK . . . . .	Symphony No. 8, in E minor, "From the New World," Op. 95
Overture, "Carneval "	
(First time.)	
GLUCK . . . . .	Tambourin, Gavotte, and Chaconne
LACHNER . . . . .	Suite No. 1, in D minor, Op. 113
LISZT . . . . .	Hungarian Rhapsody No. 2, in D minor
(Scored for orchestra by the Composer and Franz Doppler.)	
Concerto for Pianoforte, No. 1, in E-flat	
MASSE . . . . .	Aria, "Galathée "
MASSENET . . . . .	Aria, "Pleurez ! pleurez, mes Yeux !" from "The Cid "
MENDELSSOHN . . . . .	Overture, Scherzo, Notturmo, and Wedding March, from the "Midsummer-night's Dream "
RAFF . . . . .	Symphony No. 3, in F major, "In the Woods," Op. 153
SAINT-SAENS . . . . .	Prelude, "The Deluge "
Aria from "Samson and Delilah "	
SCHUMANN . . . . .	Symphony No. 2, in C major
Concerto for Pianoforte, in A minor, Op. 54	
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Op. 95

I. Adagio (E minor)	-	-	-	-	-	-	4-8
Allegro molto (E minor)	-	-	-	-	-	-	2-4
II. Larghetto (D-flat major)	-	-	-	-	-	-	4-4
III. Scherzo: Molto vivace (E minor)	-	-	-	-	-	-	3-4
Trio (C major)	-	-	-	-	-	-	3-4
IV. Allegro con fuoco (E minor)	-	-	-	-	-	-	4-4

Haendel    -    -    -    -    -    -    -    -    Aria, "Sweet Bird"

Monsigny    Chaconne and Rigodon from Suite "Aline, Reine de Golconde"

Saint-Saëns    -    -    -    -    -    -    -    "Danse Macabre"

Herman Goetz    -    -    -    -    -    -    -    Aria from "Taming of the Shrew"

Liszt-Doppler    -    -    -    -    -    -    -    Hungarian Rhapsody No. 2

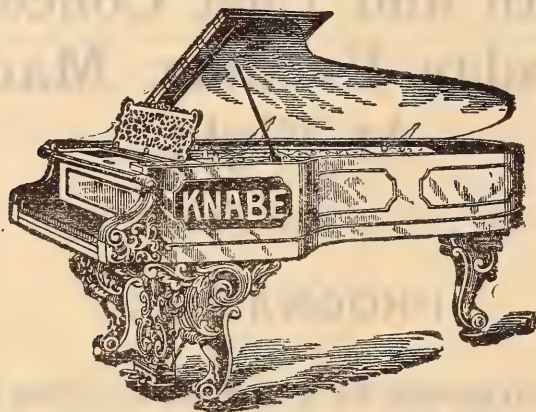
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ANTONÍN DVOŘÁK was born at Nelahozeves (Mühlhausen), near Kralup, in Bohemia, on September 8, 1841, and is still living in New York. His father, Franz Dvořák, was the butcher and innkeeper of his native place, and young Antonín was destined by his parents for the first of these trades. But his fondness for music showed itself very early; his ambition was excited by hearing the itinerant bands that used to play at his father's inn on holidays and other occasions, and he induced the village school-master to teach him to sing and play the violin. His progress was astonishingly rapid, and soon he would sing solos in church and play the violin on holidays, like the itinerant musicians who had been his first models. In 1853, he being then twelve years old, he was sent to school at Zlonitz, where he was put under the care of an uncle. At Zlonitz the organist of the place, A. Liehmann, took him in charge and taught him the organ and pianoforte, as well as a certain amount of the theory of music, enough to enable him to work out a figured bass, modulate correctly from one key to another, and even improvise a little. In 1855 he was sent to Kamnitz, to learn German and finish his education; here he studied for a year under the organist Hancke, after which he returned to Zlonitz, where his father had settled meanwhile. An amusing anecdote is told of him about this period: he had written a piece of original dance-music for some festive occasion, as a surprise to his parents; but, when the musicians began to play it, the most terrific hodge-podge of mutually irreconcilable sounds was the result, and the young composer for the first time realized that he had written for various transposing instruments as if they all stood in the key of C! But by this time the boy's passion for music and his determination

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to pursue a musical career had become invincible ; and the result of many discussions with his parents, in which he was backed up by his friend the organist, was that in 1857 he was sent to Prag to study music seriously, in hopes of getting the position of organist somewhere.

In October he entered the organ school which was supported by the Gesellschaft der Kirchenmusik in Böhmen ; the course of instruction was for three years, at the beginning of which the boy received a small allowance from his father, but was afterwards thrown upon his own resources. Now his violin-playing helped him ; he joined one of the town-bands as viola-player, and managed to make a meagre living by playing at cafés and other similar places. When the Bohemian Theatre was opened in Prag in 1862, Dvořák and some of his companions entered the orchestra. Here he benefited much by his intercourse with Smetana, who was conductor of the institution from 1866 to 1874. Another useful friend was Carl Bendel, who, after holding important musical positions in Brussels and Amsterdam, had returned to his native Prag in 1866 as conductor of the principal choral society there. Bendel's fine library was of great help to young Dvořák, whose slender means did not admit of his buying orchestral scores, nor even of his owning a pianoforte. But he stuck manfully to his studies in composition, which were conducted principally under Smetana's guidance.

In 1873 he was appointed organist at St. Adalbert's church in Prag ; this allowed him to give up his engagement in the orchestra, and also to marry, he eking out his small salary by taking private pupils.

In the same year, he being then thirty-two, he made his first mark as a composer with his patriotic hymn, *Die Erben des weissen Berges*, to words by Halék ; this was particularly successful, and two Notturnos for orches-

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tra, and next year a whole symphony in E-flat and a Scherzo from another in D minor were given. He was beginning to make a national name for himself, and the National Theatre determined to bring out an opera by him. This opera, *Der König und der Köhler*, came near proving as much of a fiasco as his first dance-tune, where he had not made allowance for the transposing instruments. When it came to rehearsal, the music was found to be so wildly unconventional that the singers could do nothing with it; and the composer had the grit to write a wholly fresh score on the same libretto. This was produced, and with such success that rumors of its excellence, and of the composer's scanty pecuniary resources, reached Vienna; next year he got an annual pension of about \$250 from the Kultusministerium. This pension was increased the following year, and in 1877 Johannes Brahms succeeded Herbeck as member of the government commission appointed to examine compositions by recipients of the grant. Thus Dvořák's friendship with Brahms began; in 1878 his famous *Slavische Tänze* for 4-hand pianoforte appeared, and their success was so enormous that he found no difficulty in finding publishers for a large amount of music he had written long before, but without the faintest hope of ever seeing it published. After the publication of the *Slavische Tänze* Dvořák continued composing in almost every form, enjoying a high reputation, and also considerable immunity from personal publicity, for until the biographical notice of him appeared in the supplement of Grove's Dictionary in 1889 no biography of him was printed, and exceedingly little of his life was publicly known. In 1883 he made his first bow in London with his *Stabat Mater*, written for the London Musical Society. In the fall of 1884 he conducted it again at the Worcester Festival; in 1885 his *The*

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*Spectre's Bride* was brought out under his direction at the Birmingham Festival, and his *St. Ludmila* in 1886 at the Leeds Festival. In 1892 he accepted a call to come to New York as director of the National Conservatory of Music there.

SYMPHONY NO. 8, IN E MINOR, "FROM THE NEW WORLD," OPUS 95.

ANTONÍN DVOŘÁK.

This symphony was written after Dr. Dvořák's arrival in America. In writing it he followed out an idea that had struck him shortly after coming to this country; namely, that the true "*Volkslied*" basis of a characteristically American school of composition must be the Negro melodies of the Southern plantations. It is tolerably well known that the melodic staple of every school of composition—whether German, French, Italian, Spanish, Scandinavian, Slavic, Magyar, or what not—has always been the *Volkslied*, or folk-song; that is, the stock of popular melodies that have taken root in the heart of the people. The only stock of such folk-songs Dr. Dvořák thought to find in the United States was the stock of half-African, half-European melodies sung by the plantation Negroes. In his estimation (if I understand him aright) these Negro melodies ought to bear the same relation to the more highly developed American music that the people's song does in Germany or other European countries to the higher developments of music by the great classic and romantic masters in such countries. The thematic material of all the movements of this symphony is accordingly either borrowed from, or imitated from, Negro music. If there are comparatively few themes, or parts of themes, in the

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symphony that are actually taken from Negro plantation songs, they have at least something of the Negro character.

As for the origin of most of the Negro melodies, this is still to a great extent problematical; it is highly probable that they are for the most part of very mixed origin. Native African elements are undoubtedly to be found in them; but the form in which they have been handed down by oral tradition in the South has probably been largely modified by French-Creole, Hispano-Indian, and Methodist camp-meeting influences; all that we know definitely is that they are the popular music of the Southern American Negro (or were in *ante bellum* days), and that they have a strongly marked character of their own. It is also to be noted that not a little of the characteristic spirit of these melodies must have found its way into a class of songs which have long been regarded — in the North at least — as having something of the Negro tang to them; that is, the “popular” songs (in another sense) of burnt-cork Negro minstrelsy. Before the war, we in the North knew little, or nothing, of the real Southern plantation songs; what stood in our minds as “Negro melody” was represented by the once universally popular songs of the late Stephen Collins Foster: *Old Folks at Home*, *Old Uncle Ned*, and the like. No doubt there must have been something of the true, genuine plantation ring to these songs; Foster was born, and lived a good part of his life, in Pittsburg, Pennsylvania; but he often went to Virginia, and must have heard a good deal of Negro singing there in the thirties, forties, and fifties. No doubt the purest spring of Negro melody was to be found in the Southern States, especially the Gulf States, — also perhaps in Kentucky and Tennessee, — but a good deal of the same melodic spirit must have been found in the songs of the Virginia Negroes, and Fos-

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ter undoubtedly transferred something of it to his own songs, if in a rather diluted condition. Still it is also highly probable that the "Negro" element in Foster's songs — and in others of a similar grade — had as little to do with the real Negro spirit as the so-called "Turkish" element in Mozart's or Beethoven's "Turkish Marches" had with the real melodic essence of Oriental music. It is well known that what Mozart, Beethoven, and other German composers of their day considered to be Turkish music was as un-Turkish as possible; it was a sort of music that the German mind accepted as not inexpressive of the Turkish national character,— which was traditionally a warlike one,— but had as much likeness to real Turkish music as black has to white. Foster and his peers may very likely have attributed certain melodic turns to the Negro race which in no wise belonged to its music, but rather embodied the Northerner's or Middle-state man's musical ideal of the Negro. But the melodic cut that Dr. Dvořák has tried to reproduce in the themes of this symphony is not that of the popular, or once popular, Negro minstrel songs, but that of the plantation melodies themselves.

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Poi mi rivolsi a loro, e parlai io,  
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A lagrimar mi fanno tristo e pio.  
Ma dimmi: al tempo de' dolci sospiri,



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A che, e come concedette amore,  
 Che conosceste i dubbiosi desiri ?  
 Ed ella a me : Nessun maggior dolore,  
 Chè ricordarsi del tempo felice  
 Nella miseria ; e ciò sa il tuo dottore.  
 Ma se a conoscer la prima radice  
 Del nostro amor tu hai cotanto affetto,  
 Farò come colui che piange e dice.  
 Noi leggevamo un giorno per diletto  
 Di Lancillotto, come amor lo strinse :  
 Soli eravamo e senza alcun sospetto.  
 Per più fiate gli occhi ci sospinse  
 Quella lettura, e scolorocci il viso :  
 Ma solo un punto fu quel che ci vinse.  
 Quando leggemmo il disiato riso  
 Esser baciato da cotanto amante,  
 Questi, che mai da me non fia diviso,  
 La bocca mi baciò tutto tremante :  
 Galeotto fu il libro, e chi lo scrisse :  
 Quel giorno più non vi leggemmo avante.  
 Mentre che l' uno spirto questo disse,  
 L' altro piangeva sì, che di pietade  
 Io venni men così com' io morisse ;  
 E caddi, come corpo morto cade.

DANTE, *Inferno*, Canto V.

Then I turned again to them ; and I spoke, and began : “ Francesca, thy torments make me weep with grief and pity. But tell me : in the time of the sweet sighs, by what and how love granted you to know the dubious desires ? ”

And she to me : “ There is no greater pain than to recall a happy time in wretchedness ; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

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While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls.—JOHN A. CARLYLE'S *Translation*.

### THE THREE-PISTON MECHANISM IN BRASS INSTRUMENTS.

The “plain” brass instrument—that is, one which consists of a simple tube with mouthpiece and bell, without valves worked by pistons or cylinders—can only give out its fundamental note and the natural harmonics (overtones) of the same. Supposing the fundamental of the instrument to be C, the only notes of its (theoretical\*) scale would be:—

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
C	C	G	C	E	G	B-flat	C	D	E	F-sharp	G	A-flat	B-flat	B	C

To remedy the many and serious gaps in this scale, a system is resorted to by which all of them, but one, are filled out and an almost complete chromatic scale is rendered possible. Three additional lengths of tubing

\*The theoretical compass of brass instruments in general is about four octaves, beginning with the fundamental. The practicable compass of such instruments is, however, seldom so extended. If the instrument is of low pitch, and its tube narrow, the fundamental and sometimes even the second harmonic are impracticable; if, on the other hand, the instrument is of high pitch, and its tube of large calibre, the upper portion of its theoretical compass is either equally impracticable, or else extremely hazardous.

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are appended to the instrument, any of which can be connected at will with its main bore, thus making the tube of the instrument longer and its pitch correspondingly lower. The point of egress from the main tube of the instrument into each one of these additional lengths, and the point of re-entrance from each one of the latter into the main tube, are closed by valves when the mechanism is at rest. But each of these three pairs of valves can be opened by depressing a piston, and the additional length of tubing thus connected with the main tube. The proportional lengths of these little additional tubes—or, as we say in common parlance, of the three “valves”—are so calculated as to lower the pitch of the instrument as follows:—

- Piston 1 lowers the pitch of the instrument by a whole tone.
- Piston 2 lowers the pitch of the instrument by a semi-tone.
- Piston 3 lowers the pitch of the instrument by a tone and a half.

Now these three pistons can be used in combination, as well as separately, their several combinations acting as follows:—

- Pistons 2 and 3 together lower the instrument by 2 whole tones.
- Pistons 1 and 3 together lower the instrument by  $2\frac{1}{2}$  tones.
- Pistons 1, 2, and 3 together lower the instrument by 3 whole tones.

Thus, by using the three pistons either singly or in combination, the fundamental of the instrument can be changed to any one of six different notes beside the original one. The whole series of fundamentals the instrument is thus enabled to produce is as follows:—

With no pistons down, the fundamental of the instrument is C.							
“ piston 2	“	“	“	“	“	“	“ B.
“ piston 1	“	“	“	“	“	“	“ B-flat or A-sharp.
“ piston 3	“	“	“	“	“	“	“ A.
With pistons 2 and 3	“	“	“	“	“	“	“ A-flat or G-sharp.
“ pistons 1 and 3	“	“	“	“	“	“	“ G.
“ pistons 1, 2, and 3	“	“	“	“	“	“	“ G-flat or F-sharp.

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Now, if the instrument can be successively pitched to these seven fundamentals, it can of course also give out the harmonic series of overtones to each one of them. The scales for each one of the three pistons, and for each one of the above-mentioned combinations, is accordingly (for the first two octaves\*) as follows:—

	I	2	3	4
No pistons . . . . .	C	C	G	C
Piston 2 . . . . .	B	B	F-sharp	B
Piston 1 . . . . .	B-flat	B-flat	F	B-flat
Piston 3 . . . . .	A	A	E	A
Pistons 2 and 3 . . . . .	A-flat	A-flat	E-flat	A-flat
Pistons 1 and 3 . . . . .	G	G	D	G
Pistons 1, 2, and 3 . . . . .	G-flat	G-flat	D-flat	G-flat

From this table it may be seen that the third harmonic (D-flat) of all three pistons together is just a semitone higher than the second harmonic (C) of the natural instrument; thus the three-piston system can chromatically fill out the gap of a 5th between the second and third harmonics (C and G) of the natural instrument. And, if it can fill out this gap, it can *a fortiori* fill out those between any of the higher harmonics, because these gaps go on regularly decreasing in extent the higher up you get in the series.

Remains to be considered the gap between the first and second harmonics of the natural instrument, the gap of an octave (from C to C). It will be seen that the second harmonic of all three pistons together (that is, the lowest of all the second harmonics) is G-flat; but this is a whole diminished 5th higher than the first harmonic (fundamental) C of the natural instrument. So this gap is only partially filled out; taking the whole chromatic scale of the instrument, beginning with its lowest fundamental (G-flat or F-sharp), we find that there is still a gap of a diminished 5th (three whole tones) between its highest fundamental, C, and its lowest second harmonic, G-flat. But in high brass instruments this gap comes in a part of the scale which is impracticable at any rate on account of the narrowness of their tube; so its existence is no drawback whatever. In the lower and larger brass instruments, especially in those of wide bore, where this gap in the scale would be a serious disadvantage, it is filled out by the addition of a fourth piston.

Except for the gap between the highest fundamental and the lowest second harmonic, this system of three pistons seems at first sight to be perfect. But it has one drawback which is not apparent at first sight. When two pistons are used in combination, the note obtained is slightly

\* I give only the first two octaves, to save space. It will be noticed that it is in just these two octaves that the largest gaps occur in the natural scale of the instrument; if the three-piston system can fill out these gaps, it can *a fortiori* fill out the smaller gaps in the third and fourth octaves.



out of tune ; when all three pistons are used together, the note is very seriously out of tune. In both cases the note is sharp of the true pitch, and its departure from true intonation is more and more serious, the lower down you get in the scale. The reason for this is not very obvious ; one would think that, if the third piston lowered the pitch by a tone and a half, and the second piston lowered it by a semitone, both of these pistons together would necessarily lower the pitch by two whole tones. But this is not so ; you cannot go on adding the differences together in this way.

The reason is this. The length of the bit of additional tubing which can lower the pitch of the instrument by just a semitone is not a fixed quantity, but is in a certain fixed proportion to the length of the main tube. Let us call the main tube of the instrument  $A$ , the additional tube worked by the second piston  $b$ , and the additional tube worked by the third piston  $c$ . Then we get the following :—

Tube  $c$  is just long enough to lower the pitch of tube  $A$  by  $1\frac{1}{2}$  tones.

Tube  $b$  is just long enough to lower the pitch of tube  $A$  by  $\frac{1}{2}$  a tone.

But,—and here we have a very important “but” indeed,—but tube  $b$  is not long enough to lower the pitch of tubes  $A + c$  by  $\frac{1}{2}$  a tone.

The whole thing is a question of exact proportion, and it stands to reason that the following proportion is not, and cannot be, correct :

$$b : A :: b : (A + c).$$

Indeed, the departure from true intonation, when all three pistons are used together, is so very serious in the larger and lower brass instruments that the lowest series of harmonics obtained by this method is practically useless. The 16-foot F-sharp of a bass-tuba, for instance,\* would not be

\*Supposing the instrument to be treated as transposing.

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an F-sharp at all, but would be hardly lower than the G-natural above it. It is quite as much for the sake of obviating the necessity of using three pistons together, as to fill out the gap between the highest fundamental and the lowest second harmonic, that the larger brass instruments are furnished with a system of four or even five pistons. Sharp intonation is serious enough to be objectionable even when only two pistons are used in combination ; but players get round this difficulty by tuning all the additional tubes ("valves") just a trifle flat ; they can correct this "flatness," very slight as it is, by a skilful use of the lips, and when two slightly flat valves are used in combination, the resultant note is not so very sharp that its falseness cannot be cured in the same way.

I may say in conclusion that the seven combinations in the three-piston system correspond exactly to the seven positions of the slide in the slide-trombone. And, as the three-piston system is unable to fill out the gap in the scale between the highest fundamental and the lowest second harmonic, this gap is also found in the scale of the slide-trombone : between its "pedals" and the lowest note of its ordinary scale. The tube of the instrument cannot be lengthened farther than the "seventh position" of its slide.

PIERRE-ALEXANDRE MONSIGNY was born at Fauquembergues (Pas-de-Calais), France, on October 17, 1729, and died in Paris on January 14, 1817. He was of noble birth, and received a good classical education ; he took lessons on the violin when still a young boy. On his parents' death in 1749, he went to Paris, where he got a clerkship in the Bureau de la Comptabilité du Clergé ; he had some influential friends, and soon was appointed maître d'hôtel to the Duc d'Orléans with a large salary.

What inspired him to try his hand at dramatic composition was hearing Pergolesi's *Serva Padrona* ; he took harmony lessons for five months from one Gianotti (a double-bass player at the Académie de Musique), and this was all the theoretical instruction he ever had. His first opera, *les Aveux indiscrets*, was brought out at the Théâtre de la Foire Saint-Germain in 1759, and had a fair success.

In 1761 his *le Cadi dupé* so delighted the poet Sedaine that he offered Monsigny to supply him with libretti in future. The success of this collaboration was such that the Comédie-Italienne succeeded in having the rival Opéra-Comique de la Foire Saint-Laurent closed, for fear that its ris-



ing reputation might injure their own theatre ; and from that time Monsigny wrote only for the Comédie-Italienne (the forerunner of the present Opéra-Comique in Paris).

His style underwent a change for the better about this time ; his success and fame went on increasing, until, after the triumph of his *Félix, ou l'Enfant trouvé* in 1777, he suddenly and inexplicably gave up writing. It is suspected that he feared a rivalry with Grétry ; but his own explanation was that musical ideas had ceased to come into his head. Monsigny was one of the most brilliant lights of French opéra-comique ; his principal merits were great melodic invention, warmth of sentiment, and a thorough understanding of the stage. He had a natural feeling for harmony, but his musical learning was infinitesimal, and he could write only in the simplest forms. His most famous work was *le Déserteur*, brought out on March 16, 1769.

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Death at midnight plays a dance tune,  
Zig, Zig, Zig, upon his viol.

The winter wind blows, and the night is all dark,  
Moans are heard in the linden-trees ;  
Through the gloom the white skeletons pass,  
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Zig, Zig, Zig, each one is frisking,  
The bones of the dancers are heard to crack.

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